ΕΥΡΙΠΙΔΟΥ ΦΟΙΝΙΣΣΑΙ

THE PHOENISSAE OF EURIPIDES

ΕΥΡΙΠΙΔΟΥ ΦΟΙΝΙΣΣΑΙ

THE PHOENISSAE OF EURIPIDES

EDITED WITH

INTRODUCTION AND COMMENTARY

BY

JOHN U. POWELL, M.A.

FELLOW, TUTOR, AND CLASSICAL LECTURER OF ST. JOHN'S COLLEGE, OXFORD

LONDON
CONSTABLE & COMPANY LTD
10 ORANGE STREET, LEICESTER SQUARE
1911

HERBERTI KYNASTON, S.T.P.

PRÆCEPTORIS PROFESSORIS CANONICI

ΦΙΛΟΜΟΥΣΟΥ

MANIBVS SACRVM

PREFACE

The Sigla in this edition are those of Professor Murray, in the series of Oxford Classical Texts.

Since the textual problems in this play are rather those of interpolation than of corruption, it seemed best to treat these altogether in the Introduction, and to deal with the corrupt passages in the Commentary, giving the main features of the MSS. tradition there, rather than separately at the foot of the text.

A large part of the commentary was completed before Mr. Pearson's edition was published in 1909, but I have derived great advantage from being able to revise, correct, and improve my notes from his valuable commentary. Our conclusions on the subject of Interpolation are independent, and I am glad to find that in different ways we have arrived at substantially the same view.

In the question of language, I have tried to illustrate Euripides largely from himself. A study of his language is a piece of work which is greatly needed.

My thanks are due to Professor Murray for his criticism, and for allowing me to see some unpublished notes of Dr. Verrall; to Dr. Verrall for allowing me to use them; and to Mr. E. C. Marchant for the use of unpublished notes on the text.

Oxford, *January* 1911.

INTRODUCTION

I

THE HISTORY OF THE TEXT

THE *Phoenissae* was one of Euripides' most popular plays, although open to criticism. The Hypothesis says: *τὸ δρᾶμα καὶ πολυπρόσωπον καὶ γνωμῶν μεστὸν πολλῶν τε καὶ καλῶν.* Again: *τὸ δρᾶμά ἐστι μὲν ταῖς σκηνικαῖς ὄψεσι καλόν, ἐπεὶ καὶ παραπληρωματικόν·* [*ἔστι δὲ ἐπεισοδιῶδες*, Wecklein, from MSS. *ἐπεί*]. *ἥ τε ἀπὸ τῶν τειχέων Ἀντιγόνη θεωροῦσα μέρος οὐκ ἔστι δράματος, καὶ ὁ ὑπόσπονδος Πολυνείκης οὐδένος ἕνεκα παραγίνεται, ὅ τε ἐπὶ πᾶσι μετ᾽ ᾠδῆς ἀδολέσχου φυγαδευόμενος Οἰδίπους προσέρραπται διὰ κενῆς.* A later Hypothesis, No. V. in Dindorf's *Scholia*, is more appreciative: *ἔστι δὲ τὸ παρὸν δρᾶμα τῶν ἄγαν ἐξαιρέτων, διανοίαις καὶ γνώμαις πολλαῖς καὶ καλαῖς καὶ ποικίλαις ἀνθοῦν καὶ μεταχειρίσει ἄριστον, καὶ διὰ πάντων ἀκμάζον, εἰ καὶ ἀπίθανον ἔχει τὴν εἰς Θήβας Πολυνείκους εἴσοδον.* It became well known soon after its production. Strattis, one of the last poets of the *Old Comedy*, parodied l. 460-1, *παραινέσαι . . . ὅταν φίλος τις ἀνδρὶ θυμωθείς*, κ.τ.λ., thus:

> *παραινέσαι δὲ σφῷν τι βούλομαι σόφον·*
> *ὅταν φακῆν ἕψητε, μὴ 'πιχεῖν μύρον,*

and 546, 7: *εἶθ᾽ ἥλιος μὲν νύξ τε δουλεύει βροτοῖς*, thus:

> *εἶθ᾽ ἥλιος μὲν πείθεται τοῖς παιδίοις*
> *ὅταν λέγωσιν ἔξεχ᾽ ὦ φίλ᾽ ἥλιε.*

Possibly Aristoph. *Phoen.* frag. 470:

> *στίλβη θ᾽ ἡ κατὰ νύκτα μοι*
> *φλόγ᾽ ἀνασειράζεις . . .*

have an echo of the style of 236:

> *οἶνα θ' ἃ καθαμέριον στάζεις . . .*

and frag. 478:

> *Ἐς Οἰδίπου δὲ παῖδε διπτύχω κόρω*
> *Ἄρης κατέσκηψ', ἔς τε μονομάχου πάλης*
> *ἀγῶνα νῦν ἑστᾶσιν*

with its tragic diction points to *Phoen.* 1219-20, 1325, and 1363: *ὡς εἰς ἀγῶνα μονομάχου τ' ἀλκὴν δορός.* But Aristoph., *Ran.* 1184: *ἦν Οἰδίπους τὸ πρῶτον εὐδαίμων ἀνήρ, κ.τ.λ.*, is not parodying the tautology of *Phoen.* 1597, 8, as Valckenaer thought, nor the opening of Euripides' *Antigone*, as Wecklein (see the discussion on these passages).

The opening lines were imitated by Theodectes (frag. 10):

> *ὦ καλλιφεγγῆ λαμπάδ' εἱλίσσων φλογὸς*
> *Ἥλιε, ποθεινὸν πᾶσιν ἀνθρώποις σέλας,*
> *εἶδές τιν' ἄλλον, κ.τ.λ.;*

and Thompson on Plato, *Phaedrus*, 244 D., thinks that the phrase used there, *παλαιῶν ἐκ μηνιμάτων*, may have been drawn from *Phoen.* 934.

Aristotle, *Ethics*, ix. 6, also refers to the play by name, and the Platonic *Alcibiades*, ii. 151 B., probably a work of the New Academy in the third century, quotes lines 858-9.

Its popularity is illustrated by a curious story in Diodorus Siculus, xiii. 97, of an incident which happened before the battle of Arginusae (406), a few years, probably three or four, after the play was first acted. The Athenian general, Thrasyllus, dreamt that he and the other generals were acting the *Phoenissae* in the theatre at Athens, and a set of rival actors were acting the *Supplices*. The words are—

τῶν δ' Ἀθηναίων ὁ στρατηγὸς Θράσυλλος εἶδε κατὰ τὴν νύκτα τοιαύτην ὄψιν· ἔδοξεν Ἀθήνησι τοῦ θεάτρου πλήθοντος αὐτός τε καὶ τῶν ἄλλων στρατηγῶν ἓξ ὑποκρίνεσθαι τραγῳδίαν Εὐριπίδου Φοινίσσας, τῶν δ' ἀντιπάλων ὑποκρινομένων τὰς

Ἱκετίδας δόξαι τὴν Καδμείαν νίκην αὐτοῖς προσγενέσθαι, καὶ πάντας ἀποθανεῖν μιμουμένους τὰ πράγματα τῶν ἐπὶ τὰς Θήβας στρατευσάντων.

The story need not be apocryphal, as Mr. Haigh regarded it; we can see the origin. It clearly arose from some conversation of the generals on the night before the battle, in which the possibility of its proving a *Καδμεία νίκη* for the victors was discussed. And so it did prove to be for the generals, since they were condemned to death after a trial at Athens.

In the second half of the fourth century the practice, which had begun in 387-386, of reproducing favourite plays became common. *παρεδίδαξαν παλαιὸν δρᾶμα*, 'brought out as an extra,' is the term. Now we know from an inscription *C.I.A.* ii. 973, that in 342-1 an *Iphigenia* was reproduced at the City Dionysia, and in 341-0 the *Orestes*. Not many years after Philemon was saying—

εἰ ταῖς ἀληθείαισιν οἱ τεθνηκότες
αἴσθησιν εἶχον, ἄνδρες, ὥς φασίν τινες,
ἀπηγξάμην ἂν ὥστ' ἰδεῖν Εὐριπίδην.

The name of the play of Euripides given in the next year has disappeared from the marble, but it may be suggested that the lacuna in the last line of the inscription which gives a list of tragic performances at that time, should be filled by the word *Φοινίσσαις*. The words run as follows, with the accepted restorations:

παλαιᾷ] Νε[οπτόλεμος (B.C. 342-41)
Ἰφιγε]νείᾳ Ευ[ριπι]δο[υ.

Then further details of other plays, thirteen lines.

ἐπὶ Νικομάχου· σατυρι[κῷ· (B.C. 341-40)
Τιμοκλῆς Λυκούργῳ·
παλαιᾷ· Νεοπτόλεμος
Ὀρέστῃ Εὐριπίδου.

Then further details, seven lines.

ἐπὶ Θεο]φράστου· σατυ[ρικῷ (B.C. 340-39)
. . . Φορκίσ[ι.
παλαιᾷ. . . ὀ]στρ[ατος
. . . Εὐ]ριπί[δου.

Whether it was the *Iph. Taur.* or the *Iph. Aul.* the inscription does not state; from the evident approval with which Aristotle in the *Poetics* regards the *Iph. Taur.*, we might be led to think it was that play. But the character of those other plays of Euripides which we know were reproduced as favourites in the fourth century, leads us to think that the *Iph. Aul.* is meant here; and the condition of its text may be partly due to a re-writing at this time.

At first sight, there would hardly appear room on the inscription for *Φοινίσσαις*, for Wilhelm, *Urkunden Dramatischer Aufführungen*, p. 39, thinks that only eight letters are missing before the poet's name. But Mr. M. N. Tod, the Reader in Greek Epigraphy, admits that we may argue, first, that the writing is not *στοιχηδόν*, and therefore Wilhelm's guess can only be approximate; secondly, that an 'I' takes up less room than other letters, and therefore a word of ten letters which contains three 'I's' will get its letters into the space of eight or nine. It is further to be noticed that *ο* and *φ* are not large letters, *ο* being noticeably small in the inscription. There is an excellent photograph of the inscription in Wilhelm, *Urkunden Dramatischer Aufführungen*, p. 39.

We gather from this inscription that at this time there was a revival of Euripides' later plays. The *Orestes* was first produced in 408, and it is probable that the *Iphigenia in Aulis* was written in 407 and was brought out by the younger Euripides in 405: (the *Iphigenia in Tauris* was probably produced in 412). This inscription states that the *Orestes* was reproduced in 342, and an *Iphigenia* in 341. The *Phoenissae*, the *Orestes*, and the *Iphigenia in Aulis* have one common feature —novelty and variety of incident; and there is a further

similarity between the *Orestes* and *Phoenissae*, in that they are episodic, with incidents crowded towards the end. They are also of approximately equal length, and we may notice also that when the selection of plays was made in early days for school reading, the *Phoenissae* was always placed next to the *Orestes*. The play always continued popular. Plutarch quotes it several times, Dio Chrysostom, xvii. 287, quotes 528 *sq.* on Ambition, and Stobaeus made many extracts. In Byzantine times it was one of the favourite plays, and placed in the selected list which was annotated by Scholiasts. It was particularly popular because of its *γνῶμαι*, such, for instance, as:

467-70, Polynices:

> ἁπλοῦς ὁ μῦθος τῆς ἀληθείας ἔφυ
> κοὐ ποικίλων δεῖ τἄνδιχ' ἑρμηνευμάτων,
> ἔχει γὰρ αὐτὰ καιρόν, ὁ δ' ἄδικος λόγος
> νοσῶν ἐν αὑτῷ φαρμάκων δεῖται σόφων.

or 524-5, Eteocles:

> εἴπερ γὰρ ἀδικεῖν χρὴ, τυραννίδος πέρι
> κάλλιστον ἀδικεῖν, τἆλλα δ' εὐσεβεῖν χρεών.

or 555-6, Iocasta:

> οὔτοι τὰ χρήματ' ἴδια κέκτηνται βροτοί,
> τὰ τῶν θεῶν δ' ἔχοντες ἐπιμελούμεθα.

or 1015-19, Menoeceus:

> εἰ γὰρ λαβὼν ἕκαστος ὅ τι δύναιτό τις
> χρηστὸν διέλθοι τοῦτο κεἰς κοινὸν φέροι
> πατρίδι, κακῶν ἂν αἱ πόλεις ἐλασσόνων
> πειρώμεναι τὸ λοιπὸν εὐτυχοῖεν ἄν.

In fact, the play is eminently one which justifies the saying of Aristophanes, that the teachers of the young are the poets, τοῖς ἡβῶσιν δὲ ποιηταί, *Ran.* 1056.

After having retained its popularity so long, and having been edited by Porson in 1799, the play has been rather neglected of late in Britain. After Porson's *Praelectio in*

Euripidem in 1792, the appreciative criticism of Euripides by Keble in *Praelectiones Academ.* (1832-1841), was for some time the last word of praise given to Euripides. The *Phoenissae* has not yet shared in the Euripidean revival, which can be dated with the publication in 1871 of Browning's *Balaustion's Adventure.* The revival is the reaction against Schlegel's dramatic criticism, the last traces of which we can discern in the *Life of Jowett.* One of the first signs was an appreciative study of Euripides by Professor Mahaffy in 1881, but it has so far concerned itself, in accordance with the present temper of dramatists, chiefly with those plays which are noticeable for psychological analysis.

On the Continent Hugo Grotius, while he was in prison between 1617 and 1620, began to translate it into Latin, and after escaping completed it in illness, 'negotium primum captivi deinde aegrotantis,' reflecting on the words of Timocles about Tragedy:

> *ἄνθρωπός ἐστι ζῷον ἐπίπονον φύσει,*
> *καὶ πολλὰ λυπηρ' ὁ βίος ἐν ἑαυτῷ φέρει.*
> *παραψυχὰς οὖν φροντίδων ἀνεύρετο*
> *ταύτας· ὁ γὰρ νοῦς τῶν ἰδίων λήθην λαβὼν*
> *πρὸς ἀλλοτρίῳ τε ψυχαγωγηθεὶς πάθει*
> *μεθ' ἡδονῆς ἀπῆλθε παιδευθεὶς ἅμα.*

And a list of modern writers who have translated or adapted it will be found in Mahaffy's *Euripides,* pp. 81, 134.

The monumental edition of Valckenaer (Leyden, 1755), with Grotius' translation, laid the foundations of the criticism of the play. Hermann's conservative edition (1840) was intended to correct Valckenaer.

THE SUSPECTED PARTS OF THE PLAY

But in spite of its popularity, certain weaknesses, and in particular the conclusion, were criticised in early times. We have seen that the ὑπόθεσις complains that it is 'padded' (παραπληρωματικόν.)

The suspected places, apart from single lines, are four—

(1) 88-201 (Schrader, Verrall).

(2) 1104-1141 (Wecklein).

(3) 1221-1263 (Paley). (Add 1264-1282, Paley and Verrall.)

(4) 1710 following (many critics, but some also doubt 1582 following). No two writers are agreed upon the exact limits of the interpolation.

We may divide the critics into two classes: those who see in our play a 'contaminatio' of two plays of Euripides, and those who see traces of a διασκευαστής, or ὑποκριτής, as Rutherford prefers to call him, of the fourth century B.C., who put in his own work. To the first class belong Hartung (*Eur. Restit.* i. 423), who finds in the end of the play traces of the *Antigone* and *Oedipus* of Euripides; and Bakhuyzen, *De Parodia in comediis Aristoph.* p. 208, who finds two plays woven together, one dealing with the burial of Polynices by Antigone, the other with Oedipus' exile, and he sees a 'retractatio' of these two themes.

The view of Hermann, whose work was meant to be a counterblast to Valckenaer, is conservative. It is that the whole play is by Euripides; and he complains of Valckenaer's habit of ejecting lines as spurious. He argues (preface to his edition, p. xvii. *sq.*) that at the time when Euripides wrote the *Phoenissae*, the Athenians were accustomed to an intricate plot, and the more intricate it was, the more ingenious the poet was judged to be. Further, the custom of developing

one story through a Trilogy had become obsolete; but since familiar details of the story must not be omitted, one play was overloaded with details which might better have been spread over two or three. Thus he finds fault with many parts of the play as being unnecessary; for instance, he thinks (p. xxiii.) that the play ought to have ended with the appearance of Oedipus and a few words from Creon, saying that he was now king, and that the duty of burial devolved on him, but, 'Aliter visum insatiabili miseriarum poetae,' and Euripides wrote it all. Herwerden's view is much the same (*Revue de Philologie*, xviii. 91); he thinks that Euripides, wishing to surpass both his rivals, meant as far as possible 'totius fabulae Thebanae quasi conspectum spectatoribus praebere.' So Mr. England (*Iphigenia in Aulis*, p. xxvi.) remarks that Euripides likes to have a framework of the preceding and subsequent incidents of the story. In fact, at the close of the action in 1484 and the beginning of Antigone's monody, the ground has been cleared for Antigone, Oedipus, and Creon, the three chief features in the sequel of the Theban legends. This principle of adding copious detail is certainly the reason why the play is long, but none of these critics have fully considered the evidence afforded by the style of the Greek. Paley alone has done this, and he joins the other class, those who find the hand of a διασκευαστής, not that of Euripides. Valckenaer (preface, xiv.) finds the hand of such an one who wished to lead up to the story of Euripides' lost play *Antigone*; Wecklein in 1582 *sq.* that of one who wished to add the plots of Sophocles' *Antigone* and *Oedipus Coloneus*; Kampfhenkel attributes 1737 *sq.* to an actor or διασκευαστής of the fourth century B.C. Polle regards 1720 *sqq.* as perhaps not Euripidean. Dr. Verrall regards the parts which he suspects as being due to 'an interpolator deeply versed in Euripides.' Paley's view is the same. Mueller thinks that all the lines in which Antigone proclaims her intention of burying her brother are

the work of a Byzantine interpolator. This last theory may be ruled out at once, because there are other suspected places which stood in the text as early as Didymus, and the work is too good to be Byzantine.

The following argument will aim at showing that some of the suspected parts are not from other plays by Euripides, but by some other writer of an early date, and will therefore follow the line of the second class of critics: those, that is, who see the hand of a *διασκευαστής*, not only at the beginning and end of the play, which, as Blass points out, are specially liable to alteration, but also in the middle.

To deal with the suspected passages seriatim:—

(*a*) The passage 88-201 is objected to by Dr. Verrall (*Euripides, the Rationalist*, p. 231 *sq.*). He argues that the statement at the end of the Prologue that Polynices has accepted the invitation to the conference requires that the action should begin with this conference, not with the excursion of Antigone. But that argument is not conclusive, for Euripides' work in his later years was *ἐπεισοδιῶδες*; the *Orestes* of the year before is an illustration of it, and particularly the appearance on the stage of Helen and Hermione (*Orest.* 71 *sq.*). Since this does not help forward the plot, it would be equally possible to argue that this scene is therefore easily detached. Dr. Verrall thinks that 'the scene on the terrace . . . might be the poet's own, if only it were found somewhere else.'

It is of course modelled upon the *Τειχοσκοπία* in *Γ*. Looking at the language we observe that:

1. There are many *ἅπαξ λεγόμενα* not only in the lyrics but in the senarii.

92. *προυξερευνήσω* (*cf.* -*ήτης* in *Rhesus*).

118. *λευκολόφας*.

129. *πρόσφορος* for -*ής* (but see L. and S.).

140. *ἀκοντιστήρ*.

146. *καταβόστρυχος* (also found in very late Greek).
165. *ὁμογενέτωρ.*
173. *ἡνιοστροφεῖ.*
175. *λιπαρόζωνος.*
176. *χρυσεόκυκλος.*
180. *προσβάσεις* only here = *προσαμβάσεις.*
191. *χρυσεοβόστρυχος.*

μειξοβάρβαρος, 138, and *μεγαλαγορία*, 184, are found only here and in Xenophon; *διῆρες*, 90, only here and Plato Com.

The new adjectival compounds are indeed not inadmissible in lyrics, as we see from the freedom with which they are coined by Bacchylides; but they do not stand alone.

2. Constructions and phrases are awkward or harsh.
88. The two datives are awkward; *θάλος πατρί* is rather unusual, *Kühn.* ii. 428.
94. Is awkwardly expressed.
105. *ἴχνος ἐπαντέλλων* here only so used.
163. *μορφῆς τύπωμα* is only found here.
177. *ἀτρεμαῖα κέντρα καὶ σώφρονα* is bold.
187-9. *Λερναίᾳ* to *ὕδασι* is allusive and obscure enough for a writer of the Alexandrian age.

3. There are repetitions.
143. *σπονδὰς ὅτ' ἦλθον* is repeated from ~~98~~ 77.
155. *ὃ καὶ δέδοικα* occur in 263.

The idea of 89, *παρθενῶνας*, occurs in 1275; that of *ὄχλος*, 196, in 1276; besides, 155 is weak after *σὺν δίκῃ δ' ἥκουσι γῆν.*

4. The text is uncertain in 136, 186, and has suffered corruption in 114, 177-9; perhaps 141-144 are to be ejected.

But in its favour are the absence of adaptation from other plays and the comparative certainty of the text. It is lucid in its descriptions, and effective. It has a certain dashing freedom and careless vigour, different from the careful writing of the rest of the play. We may perhaps

regard it as an addition by Euripides himself to his first scheme; but 141-144 are probably the reviser's work. The play gives the impression of having been written by Euripides in different moods.

(*b*) 1104-1140 are objected to by Wecklein, on the ground that a similar description has been given in the *Τειχοσκοπία*, 104 *sq.* If the *Τειχοσκοπία* is by Euripides, that is a strong argument; but even if it is not, the lines are full of obscurities and difficulties. They are plainly modelled upon the *Septem* 375 *sqq.*, and make the speech too long. (1) 1116 *sq.* is obscure in meaning, and the text is uncertain. (2) The meaning of the reference to Prometheus in 1122 *sq.* is uncertain. (3) The device in 1126 *sq.* seems almost impossible, and appears to be an exaggeration of that of the Sphinx in *Septem* 542. 1136 declares itself spurious; it is a dittography of 1125 (Murray). It is to be noticed that the suspected passage runs from *καὶ πρῶτα μὲν*, 1104, to *καὶ πρῶτα μὲν* in 1141. Van Leeuwen (*de Aristoph. Euripidis censore*, p. 79) remarks upon the *λαλία* of this messenger. We may reject the passage.

In 1116 *sq.* both the meaning and the construction are specially obscure. *βλέποντα* appears to agree with *ὄμματα*, and so therefore *κρύπτοντα*; but that involves an unexampled use of *κρύπτοντα* as intrans. (But *cf.* *ἀποκρύπτουσι*, Hesiod, frag. x.). Hermann marks a lacuna, but that helps little. Hartung regards *κρύπτοντα* as a gloss upon *μύοντα*, which it has ousted; Schol. has *τὰ δὲ ὄπισθεν μετὰ τῶν δυνόντων ἄστρων μύοντα*; so Eustath. 182, 23, *ἄλλοτε ἄλλους ἀνάγων καὶ τοὺς μὲν μύων τοῖς δὲ βλέπων*; he then quotes and explains these lines. But *τὰ μὲν . . . ὄμματα* cannot mean 'some of the eyes,' we should require *τῶν ὀμμάτων τὰ μέν*. Again, this is the only place in Greek where Argos is spoken of, not as sleepless, but as resting some eyes and opening others at even and dawn, except Quint. Smyrn. x. 190,

Ἄργον ὃς ὀφθαλμοῖσιν ἀμοιβάδις ὑπνώεσκεν. But Mr. Pearson acutely points out that the two clauses here, which appear to be contrasted, are actually tautologous, since the eyes which are awake at night are closed by day. Lastly, 1118 is inconsistent with 1140. For other objections see Mr. Pearson's note on 1116-7.

(*c*) 1221-1258. The sound scholarship of Paley led him to suspect these lines. Of the Messenger's speech, 1217-1269, Paley says (note on 1217), with his usual sensitiveness for Greek: 'There is much in this speech which sounds strange to an ear well practised in the style of Euripides. *E.g.* the adjective *νεκρός* in 1235, and *ἔσταν* in 1246. It is not unlikely that from 1221 to 1258 is an addition to the play, although by an early and not unskilful hand. The addition was made, perhaps, to give uniformity with the next messenger's speech, which at 1427 has a secondary narrative about the suicide of Iocasta.'

There are other signs: 1229, the meaning of *μεθείς* is uncertain; 1233, *χθόνα νίσσεσθε* for *ἐς πατρίδα* is unlikely; 1234, *βίοτον λιπεῖν ἐνθάδε* is an unusual phrase; 1235, beside the objection to *νεκρός* mentioned above, the best MSS. give *ὅς*, not *ὅσος*; and 'even with some form of *ὅσος* Euripides would certainly have preferred *ὅσοι κεῖνται νεκροί*' (Paley on 1236); 1238, Paley points out that *ἐπιρροθεῖν τι* 'is not according to Attic usage.' (But his objection to *ὡς* cannot be sustained, see note on the line.) Also the meaning of 1255-58 is obscure, and the language strained. There is a want of skill in the repetition of the cadence *Κάδμου τε λαός* in 1227, 1235, 1239; (in 1262 Porson doubted the lawfulness of the double crasis in *τἆθλα* ($a +$ contracted $\bar{a}$), but this is oversubtle; *κἄπαθλα* is to be restored from Schol.)

To this may be added secondly the suspicious fact of uncertainty in the MSS.

1235. *ὅς* of the best MSS. will not scan.

1226, the Schol. says, is not found in many copies.

1232. There are variants at the end of the line.

1241. MSS. give *στρατήλαται, -τας*, and Schol. *-ταις*; Valckenaer further condemns 1262 for the weakness of *δάκρυα σοὶ γενήσεται*; and in 1263 *στερήσῃ* has to be emended to *στερείσῃ*. A writer, he argues, who remembered such lines as Soph. *Ant.* 13, 14:

> *δυοῖν ἀδελφοῖν ἐστερήθημεν δύο*
> *μιᾷ θανόντων ἡμέρᾳ*

and Eur. *Hel.* 480:

> *ἢν δὲ δεσπότης*
> *λάβῃ σε, θάνατος ξένιά σοι γενήσεται*

could have made up these two lines.

Further, some phrases appear elsewhere in the play:

1250. *βρέτας τρόπαιον* 1473.

1243. *δισσοὶ γέροντος Οἰδίπου νεανίαι.* Cf. 1360. *οἱ τοῦ γέροντος Οἰδ. ν.*

Paley's suspicion appears to be well founded. The truth appears to be that, just as the inferior interpolator of the *Iphigenia in Aulis* borrowed from other parts of the play and from the *Hecuba* (England, *I.A.*, pref. xxvi. and p. 94), so an interpolator has modelled these lines upon *Heraclidae* 804 *sq.*, a narrative of a proposed duel between captains, and has taken some phrases from other parts of the *Phoenissae*; but the *στιχομυθία* in 1270 *sq.* is written with much animation.

Compare the two plays:

Phoenissae.	*Heraclidae.*
1225. ἔλεξε δ'· ὦ γῆς Ἑλλάδος στρατηλάται Δαναῶν ἀριστῆς, οἵπερ ἤλθετ' ἐνθάδε.	804. ἔλεξε δ', ὦ στρατήγ' ὃς Ἀργόθεν ἥκεις
1229. ἐγὼ γὰρ αὐτὸς τόνδε κίνδυνον μεθεὶς μόνος συνάψω συγγόνῳ τὠμῷ μάχην· κἂν μὲν κτάνω τόνδ', οἶκον οἰκήσω μόνος, ἡσσώμενος δὲ τῷδε παραδώσω μόνῳ.	807. ἐμοὶ μόνος μόνῳ μάχην συνάψας, ἢ κτανὼν ἄγου λαβὼν τοὺς Ἡρακλείους παῖδας, ἢ θανὼν ἐμοὶ τιμὰς πατρῴους καὶ δόμους ἔχειν ἄφες.
1236. σὸς δὲ Πολυνείκης γόνος ἐκ τάξεων ὤρουσε κἀπῄνει λόγους. πάντες δ' ἐπερρόθησαν Ἀργεῖοι τάδε Κάδμου τε λαὸς ὡς δίκαι' ἡγούμενοι.	811. στρατὸς δ' ἐπῄνεσ', ἔς τ' ἀπαλλαγὰς πόνων καλῶς λελέχθαι μῦθον ἔς τ' εὐψυχίαν.
1240. ἐν μεταιχμίοις	803. ἐν μεταιχμίοις
1242. ἔκρυπτον σῶμα παγχάλκοις ὅπλοις	823. ὑπ' ἀσπίδων πλεύραις ἔκρυπτον πλεῦρα.
1255. μάντεις δὲ μῆλ' ἔσφαζον.	819. μάντεις δ', ἐπειδὴ μονομάχου δι' ἀσπίδος διαλλαγὰς ἔγνωσαν οὐ τελουμένας, ἔσφαζον.
1250. βρέτας τρόπαιον.	936. βρέτας Διὸς τροπαίου.

The dialogue in 1264-1282, in which Iocasta discusses with Antigone their going to separate the brothers, is suspected by Dr. Verrall; and Paley (note on 1268) had suspected it, because the following choral ode does not refer to it, and again in 1324 *sq.* the Chorus do not refer to it when Creon asks them whither Iocasta is gone. He adds that l. 1465 *κἀν τῷδε κ.τ.λ.* is suspiciously weak, and was presumably an addition to account for her reappearance in 1485.

That the Chorus do not speak of the subject in either place is certainly true, but they do refer to it in 1325, and in a dialogue an answer is often given implicitly rather than explicitly.

If there is a parody of 1272-3:

> *ΙΟ. ὦ θύγατερ, ἔρρει σῶν κασιγνήτων βίος.*
> *ΑΝ. πῶς εἶπας;*
> *ΙΟ.* *αἰχμὴν ἐς μίαν καθέστατον.*

in Aristophanes' *Phoenissae*, frag. 2,

> *Ἐς Οἰδίπου δὲ παῖδε διπτύχω κόρω*
> *Ἄρης κατέσκηψ', ἔς τε μονομάχου πάλης*
> *ἀγῶνα νῦν ἑστᾶσιν,*

this would point to the genuineness of the dialogue; but it is not quite certain, because there are resemblances in 1219, 20:

> *τὼ παῖδε τὼ σὼ μέλλετον, τολμήματα*
> *αἴσχιστα, χωρὶς μονομαχεῖν παντὸς στρατοῦ*

and 1325, 1361, 1363,

> *ἔστησαν ἐλθόντ' ἐς μέσον μεταίχμιον*
> *ὡς εἰς ἀγῶνα μονομάχου τ' ἀλκὴν δορός,*

to which Valckenaer refers it.

But Dr. Verrall's argument against the presence of Antigone on the battle-field at all, is disproved by 1435, 1442, -45, -47, all of which imply it. We need not then excise 1465, *κἀν τῷδ' ὑπεξῆλθ' Ἀντιγόνη στρατοῦ δίχα,*

which he supposes to be an addition to account for her reappearance in 1485. Further, if we excise the line, we are left with the awkward occurrence of *οἱ δέ* in a different sense in two successive lines.

As to the language, we find in 1264-1283 some of the features of the *Τειχοσκοπία* at the beginning, in which Antigone takes part. The lines are vigorous, but there are several unusual expressions.

1266. *οὐκ ἐν χορείαις . . . νῦν σοὶ προχωρεῖ δαιμόνων κατάστασις* is strained.

1268. *ἐκνεύω*, 'swerve aside,' is strangely used.

1272. *ἔρρει βίος* is found nowhere else, and *ἢν μὲν φθάσω . . . ἢν δ' ὑστερήσῃς, οἰχόμεσθα, κατθανῇ*, 1282, is repeated from 976. But here as in the *Τειχοσκοπία* we may find Euripides' own work. We do not reject the dialogue. 1430, *σὺν παρθένῳ τε καὶ προθυμίᾳ ποδός*, is a line which many editors would gladly see disappear, and its excision would gratify the shade of Valckenaer. But it is a piece of rhetorical conciseness, such as Ovid delights in and uses too freely, even absurdly, in the *Metamorphoses* (see note on line), and Schol. recognises it.

(*d*) 1595 *sq.* Paley says that this *ῥῆσις* reads somewhat like the work of a later hand, and that Creon's speech would aptly continue at 1627. In this condemnation we should perhaps include 1582 to 1594, for the following reasons:—

(1) 1582. *κατῆρξεν* is untrue.

(2) 1583. *εἴη δ' εὐτυχέστερος βίος* is a most feeble remark.

(3) 1586-7. *ἔδωκε . . . διδοὺς* is clumsy; the writer uses the same style in 1638, *μένουσα . . . μένει.*

(4) 1590. *οὐ μή* with the infin. in *or. obl.* is found nowhere else.

The original play, indeed, of which the concluding lines are lost, would appear to have ended after 1581. There is, how-

ever, one passage which appears at first sight to point to the genuineness of the conclusion. Ar. *Ran.* 1182 *sqq.* has

ET. ἦν Οἰδίπους τὸ πρῶτον εὐδαίμων ἀνήρ.
AI. μὰ τὸν Δί', οὐ δῆτ', ἀλλὰ κακοδαίμων φύσει·
ὅντινά γε, πρὶν φῦναι μὲν, Ἀπόλλων ἔφη
ἀποκτενεῖν τὸν πατέρα, πρὶν καὶ γεγονέναι,

lines which the Schol. to Arist. say refer to *Phoen.* 1595 *sqq.*

ὦ μοῖρ', ἀπ' ἀρχῆς ὥς μ' ἔφυσας ἄθλιον
καὶ τλήμον', εἴ τις ἄλλος ἀνθρώπων ἔφυ·
ὃν καὶ πρὶν ἐς φῶς μητρὸς ἐκ γονῆς μολεῖν,
ἄγονον Ἀπόλλων Λαΐῳ μ' ἐθέσπισεν
φονέα γενέσθαι πατρός.

The close similarity in the form of the sentence in the third and fourth lines of each extract is noticeable. Wecklein, it is true (*Introd. to Phoen.* p. 16), considers that the lines in Aristophanes are not a parody of the *Phoen.*, but of Euripides' *Antigone*, because the first line, ἦν Οἰδίπους, κ.τ.λ., comes from it. But we cannot shirk the curious similarity between the two passages. Wecklein also argues that the passage from *Phoen.* has been influenced by that in Ar. *Ran.* (not the reverse); this appears to be right, but he has not explained the reason for the similarity. It appears to be an instance where a tragic writer (here, of course, the redactor) has taken a piece of plain prose or everyday writing and worked it up into conventionally poetical language. Thus πρὶν φῦναι becomes πρὶν ἐς φῶς μητρὸς ἐκ γονῆς μολεῖν; πρὶν καὶ γεγονέναι becomes ἄγονον; and ἔφη becomes ἐθέσπισεν. Exactly the same thing has happened in the celebrated passage in the speech of Antigone, Soph. *Ant.* 905 *sq.*, which are certainly a 'poetical' rewriting of Hdt. iii. 119. (See Jebb's appendix to the passage.)

The following expressions may be noticed:—

1597. μητρὸς ἐκ γονῆς μολεῖν is unusual, and ἄγονον following is tautologous.

1604. The vague *οὗ* is awkward.

1606. *δουλεύειν ἀμφὶ δεσπότην.* Oedipus is never said to have been Polybus's slave. From l. 30 he appears to have been brought up as his son.

1608. *τε* followed by *δέ* is awkward if the text is sound.

1623. The position of *ποτε.*

1637. *τὴν ἐποῦσαν ἡμεράν.* *Ἐπιοῦσαν* or *ἐπιστείχουσαν* is the regular Greek. The reading is uncertain.

1639. *ἐν οἵοις ἀθλίοις κακοῖς.* Correct Greek would require *ἐν οἵοις καὶ ὡς ἀθλίοις.*

1653. *οὐκοῦν ἔδωκε τῇ τύχῃ τὸν δαίμονα* is harsh and obscure.

1664. *ὑγρὰν κόνιν* is a strained epithet. Sophocles' *Antigone* always speaks of *διψία κόνις.* See note.

1728. *μοῦσαν ἐπὶ καλλίνικον οὐράνιον ἔβαν* is a harsh expression.

1732. *ὄνειδος* is harsh (see below).

1749-50 are awkwardly expressed. See notes.

1645, *θεσμοποιεῖν*, 1678, *ἐκπροθυμεῖσθαι*, 1698, *ἐκτάδην*, and 1733, *ἄπαγε* with the participle are not found elsewhere, except that *ἐκτάδην* is found once in Lucian. In line 1678, 'the question itself is commonplace, and the reply inappropriate' (Paley).

As to the syntax, *οὐ κτήσῃ*, 1672, which Paley says can only mean 'you will not,' not 'you shall not,' will stand in this sense. Paley questions the construction in 1612-14, *οὐ τοσοῦτον ἀσύνετος πέφυκα, ὥστε ἐμηχανησάμην*, arguing that while Greek could say *οὕτως ἀσύνετος ἦν, ὥστε τοῦτ' ἔδρασα* and *οὐχ οὕτως ἀσύνετος ἦν ὥστε δρᾶσαι*, the form used here, *οὐχ οὕτως ἀσύνετος ἦν ὥστ' ἔδρασα*, is impossible, because *ἔδρασα* expresses that that act was really done which the protasis says was impossible. But Gildersleeve meets this objection by replying (*A. J. P.* vii. 173) 'after all, the failure was a fact.' See Kühner, ii. 506. *Tro.* 972 is a parallel.

Again, the MSS. vary between words, besides having small mistakes which can easily be corrected.

1601. *δυσδαίμονα* and *πεφυκέναι.*

1637. *ἐπιοῦσαν* and *εἰσιοῦσαν*: *ἰοῦσαν* is a correction.

1687. *πέδῳ* and *θανών.*

1635. *τριπτύχων νεκρῶν γόους* and *τριπτύχους θρήνους νεκρῶν.* Porson also doubted the scansion of *νέκῡς* (1745) as incorrect, and transposed it to the end of the line; but see 1295, *νέκῡν.*

Lastly, there are reminiscences of other plays. In fact, just as the redactor of 1263 *sq.* used the *Heraclidae*, so here he has used the *Oedipus Rex* and *Antigone.*

1634 is adapted from Soph. *Ant.* 29.

1610 from *O. T.* 457.

1659 from *Ant.* 73; and it is besides awkward. *Ὄνειδος* in 1732 is perhaps taken from Aesch. *Sept.* 589, where the Sphinx is called *τὸ πόλεως ὄνειδος*, although it may mean here a reproach to Oedipus' family, in the sense that his victory over her led to his marriage with Iocasta. See 48, 1048.

1728 *ἔβαν μοῦσαν οὐράνιον*, 'reached wisdom,' is perhaps a reminiscence of *Alc.* 962, *διὰ μούσας μετάρσιος ᾗξα*: *γενναιότης σοι* of 1680 seems an echo of *Ion* 238.

1758-1762 are very awkward. Plainly they are modelled upon Soph. *O. T.* 1524 *sqq.*

(1) To whom are the words *ὦ πάτρας κλεινοὶ πολῖται, λεύσσετε* addressed? Not of course to the chorus of *Φοίνισσαι* in the way that they are addressed to the chorus of Theban elders in *O. T.*

(2) The change from *ἔγνω* to *κάτεσχον* 1st person is awkward.

(3) 1761 is made up from 627.

1762-4 are out of place at the close of this play, though they suit the happy ending of *Or.* and *Iph. Taur.*, where they also occur.

On the other hand, the Greek, if rough, is spirited; *e.g.* 1657-8:

AN. *ἐγώ σφε θάψω, κἂν ἀπεννέπῃ πόλις.*
KP. *σαυτὴν ἄρ' ἐγγὺς τῷδε συνθάψεις νεκρῷ.*

The writer has quite caught the temper of the Sophoclean Creon, and expresses it with that quality of *τὸ στρυφνόν* which comes out in the *στιχομυθία* in the *Antigone*; cf. for instance, *Ant.* 524-5:

ANT. *οὔτοι συνέχθειν, ἀλλὰ συμφιλεῖν ἔφυν.*
KP. *κάτω νυν ἐλθοῦσ', εἰ φιλητέον, φίλει*
κείνους· ἐμοῦ δὲ ζῶντος οὐκ ἄρξει γυνή.

Again 1674-5:

KP. *ποῖ γὰρ ἐκφεύξῃ λέχος;*
AN. *νὺξ ἆρ' ἐκείνη Δαναΐδων ἕξει μίαν.*

These two passages also remind us of the grim lines, *Orestes* 1108-9:

OP. *καὶ δὴ πάντ' ἀποσφραγίζεται.*
ΠΥ. *ἀλλ' οὐκέθ', Ἅιδην νυμφίον κεκτημένη.*

Again 1688-9:

AN. *ὁ δ' Οἰδίπους ποῦ καὶ τὰ κλεῖν' αἰνίγματα;*
OI. *ὄλωλ'· ἓν ἦμαρ μ' ὤλβισ', ἓν δ' ἀπώλεσεν.*

1711. *πομπίμαν ἔχων ἔμ' ὥστε ναυσίπομπον αὔραν* is imaginative, but over-tragic. So 1604, the imprecation upon Cithaeron. And the syntactical experiment in 1590, though unexampled, and the somewhat rare construction in 1612, are vigorous modes of expression.

The writer had a good knowledge of tragic idiom: 1641, *οὐ γὰρ τὸ μὲν βαρὺ κακῶν, τὸ δ' οὐ βαρύ*: 1656, *ὡς μάθῃς*: 1702, *ὦ φίλτατον δῆτα*: 1683, *μέν* solitarium: 1726, *τλάς· τί τλάς;* cf. *Alc.* 806, *ζῶσιν· τί ζῶσιν.*

Comparing these two suspected passages, the Messenger's speech, 1221 *sqq.*, and the speech of Oedipus, 1595 *sqq.*, we notice that in each of the suspected pieces, the Greek, though

harsh, is animated and shows familiarity with tragic style. We may then fairly ascribe them to the same hand, and that hand an early one.

1747 *sqq.* The final scene has provoked much controversy on account of its inconsistency. The Scholiast in 1692 asks how Antigone can both bury her brother and go into exile with her father. Again, in 1751 the Scholiast criticises the silence of the chorus as *ἀσυμπαθής* (or, as Paley points out, the Scholiast may have found 1748 attributed to Oedipus in his MSS.), and says that people called 1605-6 'foolish,' though attributing them to Euripides; and, as we saw, the *Ὑπόθεσις* says of the conclusion, *ὁ ἐπὶ πᾶσι φυγαδευόμενος Οἰδίπους προσέρραπται διὰ κενῆς.*

Wecklein dissects the conclusion thus: Creon has received the kingdom to be given as a dower at the marriage of Haemon and Antigone, but Teiresias has told him (886) that the land cannot be at peace as long as Oedipus remains in it; he therefore banishes him. Oedipus submits, and then Creon further commands that Polynices' body shall be cast unburied beyond the borders of the land. Antigone rebels against this, and declares that she will never marry Haemon. She insists upon accompanying her father, and as they start with lamentations, she repeats her vow that she will bury her brother, 1746-7. Oedipus then urges her to join her companions, or pray at altars, or join the company of Bacchantes on Cithaeron; but she rejects all these proposals, thereby, as Paley remarks, showing her filial devotion. Wecklein criticises many of the weaknesses which have been mentioned above. His conclusion is, that, since the close consists of two contradictory parts, it is easy to suppose that the part which treats of the exile of Oedipus belongs to the later working over of the play. He assumes that after 1581 came 1747-1757, *πρὸς ἥλικας*—*διδοῦσα,* in which Oedipus urges her to soothe her grief by her playmates' society, or by prayers, or by joining the

Bacchantes. In place of 1758-63, ὦ πατρᾶς—δεῖ φέρειν, 1728-31 could stand: ὅδ' εἰμὶ—εὑρών, with which Euripides' poem would then have concluded. 'When the conclusion of the *Phoenissae*,' adds Wecklein, 'is regarded as spurious, then vanish what have rightly been censured, namely, the bewildering mass of later scenes and the overdone succession of Theban stories. The whole is then a completed action, the object of which is stated in the Prologue and reached in the catastrophe.'

Wilamowitz in *Sitzungsb. Akad. Preuss.* 1903, p. 587 *sq.*, holds that the work of Euripides ended at l. 1736, and that the following lines are an alternative version for acting made in the fourth century, and incorporated in the Alexandrian text with critical signs which have disappeared. But, speaking generally, he is conservative, and he argues rather *a priori*: if Oedipus must not appear, he cannot be alive; and if he were alive, as appears from 66 in the Prologue, something must be said about his future; he cannot be ignored like Ismene in 377: the Τειχοσκοπία (163) brings in Antigone with her love for her brother, which explains her action in the last act; and the modesty which is impressed upon her in 94, 195, is in contrast with her behaviour παρὰ φύσιν at the end. The bestowal by Eteocles of Antigone to Haemon (757) prepares the way for the last scene. In reply to this, it may it said, that in the genuine part Oedipus does appear (1539), for the addition does not begin till 1582; Antigone also appears, and shows her love for her brother in 1519 *sq.* And after all, her appearance in the spurious part is ineffectual, for she does not bury her brother. Lastly, this view, like that of many other critics, does not deal with the difficulties of the Greek. Mr. Pearson's view is that 1758 to end are 'the bungling addition of a stage copy'; and that we should assign 'to some Colley Cibber of the fourth century, or perhaps of a later date, the greater part of 1582 to 1614, and of 1625

to 1645, together with some patching and recasting of the Στιχομυθία between 1671 and 1682.'

Dr. Verrall makes in substance the same criticism as Wecklein, adding, that if Antigone is to accompany her father into exile, she cannot marry Haemon, as Euripides made her in his *Antigone* (see Aristoph. Ὑπόθεσις to Soph. *Antig.*). 'The play ends without closing, in a plaiting of incompatible motives.' He thinks that the original play ended with the burial of Oedipus just outside Theban territory. But, like Paley, he regards the interpolator as being deeply versed in Euripides. 'The final lyrics might be the poet's own, if only they were found somewhere else.' He rejects the idea that Euripides himself altered his own play, although 'it is not an unknown thing for an artist to spoil his own work.' He then argues that the composer of the finale knew the *Oedipus Coloneus* of Sophocles, and that one of his motives is to pay a compliment to Sophocles or to his memory; that *Phoen.* 1758 *sq.* are an adaptation from Sophocles, like 1634; and that *Phoen.* 1703-7 refer, not to the local legend of Coloneus, but to the play; 1706 τίς σε πύργος Ἀτθίδος προσδέξεται; refers to Soph. *O. C.* 'The play contains the work of another hand added after the death of Sophocles and the circulation of the *Oedipus* at Colonus.'

He then proceeds to ask, 'But why has the interpolated play, not the original, been preserved to us?' He regards the dialogue of Oedipus and Antigone as an allegory composed in the Euripidean circle. Oedipus is not the King of Thebes, but Euripides; Antigone is not Oedipus's daughter, but Euripides' spiritual offspring, his poetry; and the exile is the retirement of Euripides from Athens to Macedon. The difficult μοῦσαν ἐπὶ καλλίνικον οὐράνιον ἔβαν μειξοπαρθένου κόρας αἴνιγμ' ἀσύνετον εὑρών (1729-30) is the triumph of Euripides over the 'spirit of mystery and darkness' and superstition 'which preyed upon the intellect of the nation,'

'the reproach of the Sphinx,' by the powers of reason, daylight, and simplicity.

This bald summary does not do justice to Dr. Verrall's brilliant presentation of his position, but his method makes Oedipus utter, not solve, enigmas. One difficulty Dr. Verrall sees (p. 256): what is the meaning of saying that the Muse of Euripides had an unburied (ἄτιμος) brother? This he regards as a second interpolation by some other well-meaning critic. If one were to carry on the allegory in Dr. Verrall's own vein, one might refer it to Anaxagoras, Euripides' 'dishonoured' 'brother,' ἄτιμος, ἀκτέριστος, ἀνόσιος.

One point in the above argument must be noticed here: the reference of the Colonus legend, not to the writer's knowledge of it as a local legend, but as the subject of the *Oed. Col.* The interpolator wished to lead the spectators' minds on to the treatment of the rest of the Theban legend in other plays, and there was a special reason why he should have used the *Oed. Col.* There are two places in that play where Sophocles appears to have borrowed from the genuine Euripidean part of the *Phoenissae*,

O. C. 548, τὰς αἱματηρὰς ὀμμάτων διαφθοράς.

(*Phoen.* 870, αἱ δ' αἱματωποὶ δεργμάτων διαφθοραί)

O. C. 1250, 1, οἴμοι, τί δράσω; πότερα τἀμαυτοῦ κακὰ
προσθεν δακρύσω, παῖδες, ἢ τὰ τοῦδε;

(*Phoen.* 1310, οἴμοι, τί δράσω; πότερ' ἐμαυτὸν ἢ πόλιν . . .)

(but hardly, as Valckenaer, *O. C.* 1280 and *Phoen.* 937). It is known that Sophocles was influenced in his later work, the *Trachiniae* and *Philoctetes*, by Euripides. (See Valck. on 1320, Sophocles' plagiarisms.)

To sum up. The Τειχοσκοπία and the dialogue in 1264-1283 we find to be an addition by Euripides himself. But the other suspected passages are not by him. The concluding scene 1582 *sq.* appears to be due to a desire for dramatic effect.

In considering the possible age of the interpolations, we may profitably compare other spurious work which goes under the name of Euripides. We have another play, one of the very finest, of Euripides, the *Iphigenia in Aulis*, which has been treated in the same way. Left unfinished at the poet's death, and prepared for representation by the younger Euripides, it appears to contain two alternative openings, besides additions in the middle and at the end. In technique, such as the choral odes and the use of the trochaic tetrameter in dialogue, it is in the poet's later manner, and resembles our play.

The insertions made by the adapter may be contrasted unfavourably with those in the *Phoenissae*. The interpolated parts of the *Phoenissae* are superior to those in the *Iphigenia in Aulis* in vigour, conciseness, consistency, correctness of vocabulary, syntax, idiom, and metre, and far superior to the spurious fragment of the *Danae* in diction, syntax, and especially metre. We do not here consider the *Rhesus*, which is quite classical work. It is unlikely that we have the phenomenon of two editions of the *Phoenissae* by the poet; there is no such tradition, and the stylistic evidence does not point to that, but to an inferior writer. But he is not a writer in a bad age or a bad style, and there are no elementary violations of metre as in the *Iphigenia in Aulis* and the *Danae*. Many of the lines in the interpolated parts have considerable vigour, spirit, and epigrammatic power.

When, then, was the play worked over thus? We need not consider the gossip about the co-operation of Cephisophon, Mnesilochus, Iophon, and Timocrates (*Life of Eurip.* ap. Kirchhoff). Nor need we see the hand of a deputy in it; Schol. to Andromache (445) says, ὁ Καλλίμαχος ἐπιγραφῆναί φησι τῇ τραγωδίᾳ Δημοκράτην, and there are other instances of comedies and tragedies being brought out under the name

of persons who were not their authors.[1] There is nothing whatever to make us relegate the work to the Byzantine, or even the Roman age. Plutarch twice quotes 1688, ὁ δ' Οἰδίπους ποῦ καὶ τὰ κλεῖν' αἰνίγματα; in *De Adul. et Am.*, p. 72, and *An Seni*, p. 784, and since Didymus criticises 1747 (see Schol.), even this suspected part was there in early times. The testimony of the Ὑπόθεσις points in the same direction. The expulsion of Oedipus with Antigone is one of the illustrations of the 'pathetic' nature of the play, an incident which a later and less discerning Ὑπόθεσις says προσέρραπται διὰ κενῆς. Probably it was worked over in the fourth century, when, as we have seen, the custom of reviving old plays, and particularly Euripides' plays, began.

Whether this was done once or several times, we have no means of deciding; but analogy, and the general resemblance of style in the large interpolated passages, would lead us to think that one redactor did all the work, and that the play was circulated and transmitted in its enlarged condition.

That plays were re-made and cobbled and patched is shown by a note of Phrynichus, *Anec. Bekk.* 39, 19, ἐπικαττύειν καὶ πτερνίζειν τὰ παλαιὰ ἐπισκευάζειν, λέγουσι δ' ἐπὶ τῶν τὰ παλαιὰ τῶν δραμάτων μεταποιούντων καὶ μεταρραπτόντων. This phrase, 'putting on patches and heels,' is taken from cobbling, and is plainly a quotation from some comic poet, and appears as such in Meineke. Dr. Rutherford (*History of Annotation*, p. 60), thinks that a guild of actors may have paid a 'literary hack' to prepare an acting edition. In the Argument to the *Rhesus* it is suggested that actors may have written the second Prologue to the *Rhesus*: τάχ' ἂν τινες τῶν ὑποκριτῶν διεσκευακότες εἶεν αὐτόν. Dr. Rutherford indeed raises the question whether the text of the nine plays

[1] Haigh, *Attic Theatre*, 51.

of Euripides to which we have Scholia (the *Phoenissae* being one), and several of which we know were often reproduced,[1] was derived from actors' copies. Valckenaer ascribes minor interpolations to actors, and in one place the Scholiast distinctly states that the actors altered one word, because of the difficulty of pronunciation: in 264 *οὐ μεθῶσ'· ἡ μὲν γραφὴ οὐκ ἐκφρῶσιν· οἱ οὖν ὑποκριταὶ διὰ τὸ δυσέκφορον μεταπλάττουσι τὴν λέξιν,* which means, as Paley points out, the difficulty of pronouncing *ἐκφρῶσι* differently from *ἐκφέρωσι*.

The interpolator, then, who used the *Septem* and the *Heraclidae* in the middle of the play, following the lead of Sophocles in borrowing from Euripides, has paid him back by borrowing and adapting the close of the *Oedipus Rex*, and a line from the *Antigone*. And he appears to have known Euripides' *Antigone*, in which, according to Wecklein's restoration, Antigone buried Polynices, was condemned to death, was then championed and preserved by Dionysus and married Haemon, so that all ended happily. All these points are hinted at in the close of the *Phoenissae*, *e.g.*, the marriage to Haemon in 1588, and a reference to Dionysus in 1758 *sq.* In our play Creon forbids the burial of Polynices and threatens Antigone with death if she disobeys; Antigone refuses to marry Haemon; and speaks of the thanklessness of serving Dionysus (1757, *χάριν ἀχάριτον ἐς θεοὺς διδοῦσα*). All this is reversed in Euripides' *Antigone*; hence the idea of the interpolating playwright is: 'the affairs of Antigone, according to this story, are, to all appearance, in an inextricable tangle. But if you will come next year, perhaps we shall reproduce Euripides' *Antigone* to clear up all. Meanwhile, we hope that we have whetted your appetite for more Euripides.'

But besides the large insertions, there are minor interpolations of single lines, which are not contained in the larger excisions.

[1] Haigh, *Tragic Drama*, 449; *Attic Theatre*, 72-76.

Those which are generally or reasonably suspected are :

11. *Κρέων τ' ἀδελφὸς μητρὸς ἐκ μιᾶς ἔφυ.*
51. *ὅθεν τύραννος τῆσδε γῆς καθίσταται.*
60. *ὁ πάντ' ἀνατλὰς Οἰδίπους παθήματα.*
143. *σπονδὰς ὅτ' ἦλθον σῷ κασιγνήτῳ φέρων.*
375. *καὶ δυσλύτους ἔχουσα τὰς διαλλαγάς.* (Sense and Schol. are against it.)
428. *Τυδεῖ δὲ κἀμοὶ, σύγγαμος γάρ ἐστ' ἐμός.* (This use of *σύγγαμος* is unexampled.)
476. *ἐξῆλθον ἔξω τῆσδ' ἑκὼν αὐτὸς χθονός.*
548. *καὶ τῷδ' ἀπονεῖμαι ; κᾆτα ποῦ 'στιν ἡ δίκη ;*
710. *μέλλειν πέριξ πύργοισι Καδμείων πόλιν.* (The break of the *στιχομυθία* and the awkward construction are against it.)
756. *κτανεῖν θ', ὃς ἦλθε πατρίδα πορθήσων ἐμήν.*
869. *πόσιν τ' ἔφυσε μητρὶ μέλεον Οἰδίπουν.*
912. *ἃ δρῶντες ἂν σώσαιτε Καδμείων πόλιν.* The unmetrical line in M which has *μάλιστα σωσ. π. Κ.* points to spuriousness.
915. Schol. records a variant, *τί φής ; ἐμὸν παῖδ' ἕνεκα γῆς σφάξαι θέλεις ;* where the improver has not succeeded in intruding his more forcible line into MSS.
1075. *τί μοί ποθ' ἥκεις καινὸν ἀγγελῶν ἔπος ;* (Schol. and sense are against it.)
1101. *δρόμῳ συνῆψεν ἄστυ Καδμείας χθονός.* (Lame and harsh.)
1199. *καὶ νῦν γὰρ αὐτὴν δαιμόνων ἔσωσέ τις.*
1360. *οἱ τοῦ γέροντος Οἰδίπου νεανίαι.*
1362. *δισσὼ στρατηγὼ καὶ διπλὼ στρατηλάτα.*
1422. *'Ετεοκλέους ὁ πρόσθε Πολυνείκης πεσών.*
1430. *σὺν παρθένῳ τε καὶ προθυμίᾳ ποδός* (but see note).

All of them appear to be added for the sake of clearness or expansion of the meaning, and some of them have been

transferred from other places in the play, 113 from 93; 756, which is not wanted, has come from 1376, which is; 912 is slightly adapted from 861; 1360 is slightly adapted from the interpolated passage containing 1243. We cannot say whether they all come from the same hand which executed the large interpolations. For that there were other versions of the play is abundantly proved by the Scholia, which repeatedly give variants. The quotations also prove the same. For instance, Teles (3rd century B.C.), ap. Stob. *Flor.* xl. 8, after quoting 1447-1450, adds a line:

καὶ γῆς φίλης ὄχθοισι κρυφθῆναι τάφῳ.

Hermann put it into his text, changing καὶ to ἐν (cf. what is perhaps a parody or adaptation of this line, Diog. Laert. iv. 25, ἐν γῆς φίλοις μυχοῖσι κρυφθῆναι καλόν). It may be due to the actors, or to a copy circulated for readers.

The 'moral' in 1015-19,

εἰ γὰρ λαβὼν ἕκαστος ὅ τι δύναιτό τις
χρηστὸν διέλθοι τοῦτο κἀς κοινὸν φέροι
πατρίδι, κακῶν ἂν αἱ πόλεις ἐλασσόνων
πειρώμεναι τὸ λοιπὸν εὐτυχοῖεν ἄν

has the air of Isocrates, and of Demosthenes' early Macedonian speeches: cf. Isocr. *Paneg.* 76-79; *Areopag.* 24 *sq.*, 31 *sq.* 558 appears to be a parallel passage; it is quoted by Plut. *Cons. ad Apoll.* p. 116, and by Sextus Empir. *adv. Math.* p. 557 in conjunction with *Elect.* 944.

ὁ δ' ὄλβος ἄδικος καὶ μετὰ σκαιῶν ξυνὼν
ἐξέπτατ' οἴκων, σμικρὸν ἀνθήσας χρόνον.

There remain considerations on four unmetrical lines; 548, καὶ τῷδ' ἀπονεῖμαι; κᾆτα ποῦ 'στιν ἡ δίκη; so in the best MSS., though corrected to ἀπονέμειν in the others.

Our interpolator is always a sound metrist; but that it is possible for an interpolator to write a large number of sound lines, but yet to lapse into the comic trimeter, is shown by *Ion* 1 (for the opening of that prologue has probably been

tampered with), *Ἄτλας ὁ χαλκέοισι νώτοις οὐρανόν*. (But in our play 746, *ἀμφότερον· ἀπολειφθὲν γὰρ οὐδὲν θάτερον*, cannot be quoted to illustrate this, for this is not an interpolation, but an explanation which has somehow ousted *ἀμφότερ'· ἐν οὐδὲν θατέρου λελειμμένον*.—Cramer's *Anecdota* (see note *ad loc.*).) Again, the unmetrical 1235 *σπαρτῶν τε λαὸς ἅλις ὃς κεῖται νεκρός* is probably due not to the author of the lines, but to the Byzantine writer of the archetype, who scanned *ἅλις* by its accent.

1637 is given thus by the best MSS., *καὶ παρθενεύου τὴν εἰσιοῦσαν ἡμέραν*, which is not even a comic trimeter. The hand which gave the anapaest *ἐπιοῦσαν* here may be that which gave *ἀπονεῖμαι* in 548. But just at this place the archetype appears to have received damage at the ends of the lines, since there are variants not only in the last half of this line, but in the last half of 1635, where clearly a gap has been filled up in different ways. So also in 1599, *πατρὸς, ὦ τάλαιν' ἐγώ* and *μητρί τ' ἀναβῆναι λέχος*, and 1601 *δυσδαίμονα* and *πεφυκέναι*.

1629. *Πολυνείκην χθόνα* is corrupt, and there are variants.

1687. *πέδῳ* and *θανών* are variants.

And in 1628 there is perhaps some damage at the beginning of the line.

301-2 have been rewritten in the inferior MSS. so as to make two iambics,

Φοίνισσαν ὦ νεανίδες βοὰν ἔσω
δόμων κλύουσα τῶνδε γηραιῷ ποδί.

Through the kindness of Dr. Verrall I have seen some notes of his, which have not been published. They tend to the conclusion that the whole play may have been worked over in such a way that the recovery of the original is now impossible.

The signs of interpolation suggested are diffuseness of

language and a monotony of metre, which is shown by many consecutive endings of the line by one iambic word; in one case there are sixteen. While admitting that this style of metre grew upon Euripides in his later plays, Dr. Verrall thought that its prevalence in this play might be due to an interpolator. On this principle, he would object to the habit of some critics, Valckenaer for instance, of ejecting single lines which are thought to have been inserted for the sake of clearness. His position, which is perfectly logical, is, that for this play there is no critical standard possible, and therefore suspected lines, and indeed passages, may be left alone, since the whole play as we have it may be partly by Euripides and partly by the interpolator, and we should thus be unable to separate each author's contribution. These points require some consideration.

As to monotony of metre, if Euripides fell into this habit in his later plays (and there are certainly traces in the *Orestes* —indeed his early plays, such as the *Heraclidae*, are not free from it), then passages containing these suspected lines may after all have been written by Euripides, unless there is some further evidence against them. As to the charge of diffuseness and consequent weakness, different readers will form different judgments, but Dr. Verrall may be right in ejecting some passages in dialogue: on the other hand, an author who shows increasing diffuseness in the choruses of his later plays may have shown the same in the dialogue. Again, Dr. Verrall does not convict of any unusual Greek any of the passages which contain the metrical monotony or the diffuseness. But all the other passages which have been dealt with in this section do contain certain strange expressions; and we should hesitate before rejecting any portion solely on Dr. Verrall's two grounds.

In another respect, too, it is doubtful whether Dr. Verrall

can be right. He incidentally makes the suggestion that the interpolator may have been Euripides the younger, the son or nephew of our Euripides. We know this about him, that he completed two plays, the *Bacchae* and the *Iph. Aul.*, but the tradition does not say that he completed any other play or that he worked plays over. From what we do know of his work, we can hardly set much value upon it, since the ends of both of these plays have not stood the test of time. The concluding parts of both were lost early, and indeed in the case of the *Iph. Aul.* much more was lost. In the *Phoenissae*, on the other hand, the interpolator's work has lasted.

THE SCHOLIA AND THE TEXT

There is a general agreement as to the value of the different MSS., M having the highest authority, although only as *primus inter pares.* But a fact that has not hitherto been sufficiently recognised is the value of the Scholia and sometimes of the marginal and interlinear glosses in determining the text. The ways in which they help are three: (1) By giving a reading intrinsically superior to that of MSS.; (2) without giving the actual word or words, by giving an explanation on which an emendation, superior to MSS. reading, can be based; (3) by noticing that a line is omitted, or that in some copies it is omitted. Wecklein's *Apparatus Criticus* is the authority followed, and the following list is, it is hoped, complete:

1. Scholia alone preserve a superior reading to that of MSS. in the *λύσις αἰνίγματος*, 1, *τετράπουν.* In the text, at lines 50, 184, 264, 397, 624 (721 perhaps), 852, 902 (but some traces of *μᾶλλον* in AV), 1036 (now confirmed by Papyrus), 1132 (confirmed by a gloss in M and by Pap.), 1262, 1363 *μονομάχου*, 1418, 1514 (so Murray), 1606 (perhaps points to a lacuna), 1684 (late MSS. also), 1743, 1753.

2. Scholia on which emendations can be based: 323, 341, 407, 665, 734, 846 (Schol. know what it ought to be), 884, 968 (perhaps), 1344. Cf. 1438, 1478, 1655, 1722.

3. Scholia suggest omissions: 375, 428, 561 (perhaps imply omission of 562), 973 (note that next line is *περιττός*), 1075, 1225, 1282.

A further proof of excellence is the care with which the words are accented or spelt.

84. *πτυχάς*, MSS. *πτύχας*.

516. *ἐξαιρεῖ* (with V and quotations). Other MSS. accent wrongly.

607. *ἐξελῶν*, MSS. -*ών*.

743. *προσαμβάσεις* (alone).

1569. *ὀρομένα* (alone).

1742. *με θήσει* (alone).

1753. *ᾧ* (alone).

It is noticeable that Scholia sometimes support P, in a good reading, contrary to M, A, V, B.

578. *ὑπερδράμῃ*, cet. *ὑπεκ-*.

665. give a genitive with P and L.

846. support L in *ἐξώρμισαι*.

851. perhaps a good reading, with P.

1578. with P *ἔβαψεν*.

It may be added that our other authorities are better than MSS. in

136. Testa *αὐτοκασιγνήτᾳ*, MSS. -*τας*.

1019. Pap. *πτεροῦσσα* with B, MSS. *πτέρουσα*.

1021. Pap. *ἁρπαγά*, MSS. -*ᾷ*.

1036. Pap. *ἰηιήιον*, MS. *ἰήιον*.

1101. Murray prefers *ξυνῆψαν* of Pap. to -*εν* of MSS.

1132. Pap. and gloss in M *βάθρων*, MSS. *βιᾴ*.

QUOTATIONS

The play is quoted often, and each place which is quoted is mentioned in the notes. Here we need notice only those which are quoted with a difference of reading. In nearly every case the MSS. and Scholia are preferable, and it is to be observed that nearly all the lines quoted have an ethical or gnomic tone, and therefore would be liable to alteration by a writer who had the general sense rather than the exact words in his mind. For instance, Plutarch *de Exil.* 605 has the variants τὸ δυστυχές (390), τήν ἀμαθίαν (393); in *de Exil.* 606 βλέπουσι (397), and γόνιμον (345), all inferior readings (besides Ἰσμηνός 345): in 395 Plut. *Demetr.* 14 and Lucian *Apol.* 3 have ὅπου τὸ κέρδος, which appears to be a correction for the sake of making a pointed aphorism; so Stob. has ψόγων for λόγων in 199. 439 appears in Plut. *De Amore Prol.* 497 B. as τὰ χρήματ' ἀνθρώποισιν εὑρίσκει φίλους, which is a confusion with Soph. frag. 86. Plut. *Frat. Am* 484 B.-C., referring to 539, probably had μόνιμον, but in 481 A. he quotes 538 with νόμιμον: μόνιμον is a corollary to νόμιμον. But we accept in 747 the line in Cramer's *Anecdota* (see note).

THE DATE OF THE PLAY

The mutilated Hypothesis of Aristophanes states that the play was brought out in the archonship of Nausicrates and gained a second prize. But this name does not appear in the list of archons. Dindorf considers this person to be the representative of an Archon absent during his year of office. Mr. Pickard-Cambridge[1] calls him 'probably suffectus.'

[1] Haigh, *Att. Theatre* 351.

Bergk thinks that Nausicrates may have been put in the place of Callias in 411 by the Four Hundred, or that he may have been *διδάσκαλος* for Euripides; then he would write *διὰ Ναυσικράτους ἐπὶ* < > *ἄρχοντος*. So Schol. on *Androm.* 445 states that according to Callimachus *ἐπιγραφῆναι τῇ τραγῳδίᾳ Δημοκράτην*.

The only explicit statement which we have about its date is the Schol. on Ar. *Av.* 347 and 424, which commenting on *τὸ τῇδε καὶ τὸ κεῖσε καὶ τὸ δεῦρο*, mention the similar words in *Phoen.* 266 and 315. They say that the *Phoenissae* had not yet been produced, that is, in 415, the date of the *Aves.* The next date can only be fixed approximately from the Schol. to Aristoph. *Ranae* 53, as being later than 412. Dionysius says that he derives his longing for the dead Euripides from reading his *Andromeda* on board ship before the battle of Arginusae in 406. The Schol. asks *διὰ τί μὴ ἄλλο τι τῶν πρὸ ὀλίγου διδαχθέντων καὶ καλῶν, Ὑψιπύλης, Φοινισσῶν, Ἀντιόπης; ἡ γὰρ Ἀνδρομέδα ὀγδόῳ ἔτει*[1] *προεισῆλθεν* (*i.e.* in 412). The story of the dream of Thrasyllus, the Athenian general, before the battle of Arginusae, has been mentioned before. It does not fix the date, but when an officer dreams about the *Phoenissae* and the *Supplices*, and a marine reads the *Andromeda* before the battle, it shows how popular Euripides must have been at the time. The *Andromeda*, then, was produced in 412 (cf. Schol. to Ar. *Thesm.* 1060), and according to the Schol. on Ar. *Thesm.* 1012 at the same time as the *Helena*. The *Iph. Taur.* was also produced about 412. The *Phoenissae*, then, appears to come between 412 and 405. Now, since Euripides spent the last years of his life, 407 and 406, at the Court of Archelaus in Macedonia, only the years 411-408 are left; though it is of course possible that in his exile he may have entrusted its production to another person. The *Orestes* was produced in 408, and the *Hypsipyle* between 411 and 409.

[1] *i.e.* eight years before the Ranae, 405.

The words in the Scholiast πρὸ ὀλίγου at first sight make a later date appropriate than 411 or 410. Thus Hartung[1] infers from a Schol. to *Orestes* 1492, ἐν τῷ τρίτῳ δράματι οὗτός φησιν ἐν τῷ χόρῳ τῷ Κάδμος ἔμολε, that the *Phoenissae* was the third play in the Trilogy to which the *Orestes* belonged. But Wecklein points out that in this Scholium, which is only Byzantine, τρίτον δρᾶμα denotes the third piece in the Byzantine triad of tragedies, *Hecuba*, *Orestes*, *Phoenissae*. Still, if the *Hypsipyle* (411-409) may be said to have been produced πρὸ ὀλίγου, the same thing may be said if the *Phoenissae* came between the same years. If we lay emphasis on the order of the plays in the Schol. on *Ran.* 53, we shall place the *Hypsipyle* in 409, *Phoenissae* in 410, and *Antiope* in 411.

But in 410 Mnesilochus was archon for two months[2] and Theopompus for ten. Now in 409 Glaucippus was archon, and Sophocles' *Philoctetes* was produced in this year, winning the first prize (*Phil. Arg.*). It is noteworthy that the *Phoenissae* won the second prize, and it may be that the *Philoctetes* and *Phoenissae* were both produced in 409, and that the name of Nausicrates has been given erroneously for Glaucippus, or that he was διδάσκαλος.

Internal evidence also has been thought to point the same way. Editors have detected historical references in the play. Zirndorfer thinks, and Hermann approves of the idea, that the triumphant return of Alcibiades from exile (Thuc. viii. 81, 97) in 411 is referred to in the dialogue between Polynices and Iocasta (*Phoen.* 390 *sqq.*).

Paley sees a considerable resemblance between the complaints of Polynices respecting the hardships of exile and the language of Alcibiades before the assembly at Samos (Thuc. viii. 81). τὴν ἰδίαν συμφορὰν τῆς φυγῆς ἐπῃτιάσατο καὶ

[1] *Eur. Restit.* ii. 401.
[2] *Ath. Polit.* 33. 1.

ἀνωλοφύρατο. He also compares *Phoen.* 393, *τὰς τῶν κρατούντων ἀμαθίας* with *Orestes* 772, *κακοῦργοι πρόσταται,* where the reference is perhaps to Cleophon's war-policy in 410, and he sees a connexion between Euripides' representation and characterisation of Polynices and the tendency to pardon Alcibiades. He dates the play 411. References to Alcibiades have been seen in the words *ἦ ποθεινὸς φίλοις, ἦ ποθεινὸς Θήβαις* (320-21), and *ἀναγκαίως ἔχει πατρίδος ἐρᾶν ἅπαντας,* and in 852-857 a reference to the war with Cyzicus in 410.[1] And the fear and caution of Polynices when he had passed within the walls of Thebes have been thought to point to the fear of Alcibiades just before his return (Xen. *Hell.* I. iv. 18). Alcibiades has also been thought to haunt Sophocles' *Philoctetes* (of 409).[2]

Any of these references are possible if the play was produced in 409, but if it was produced in 410, time is hardly allowed for the composition of the play.

P. Voigt[3] finds in the presentation of the characters the teaching of *political altruism,* the duty of self-devotion to the state by its members; but that does not bind us to any particular year.

Lastly, Radermacher[4] finds in 202 *sq.*, 281 *sq.*, a reference to a victory of Carthage over the Selinuntians (Diod. xiii. 44) in 410.

It is thought by Gebauer,[5] from the references in 1703 *sq.* to the oracle that Oedipus should die at Athens, and to Colonus, that Euripides was indebted to Sophocles' *Oed. Col.* But the date of the performance of that play is usually accepted as 404, by which time Euripides was dead. The passage is probably the work of the fourth-century Redactor.

[1] F. Spiro.
[2] Jebb *Phil.* 43.
[3] *Jahrb. f. kl. Philol.* vol. 153, p. 817 *sq*
[4] *N. Jahrb. f. kl. Phil.* 151, p. 236.
[5] P. 19.

The style and metre[1] show lateness, but if the argument stated above for a later redaction is sound, we cannot lay stress upon them; and anyhow they do not point to a definite year. But from the previous considerations we may accept 409 as the date.

[1] Cf. Church in *C. R.* xiv. 438.

II

BOEOTIA AND ITS LEGENDS

I. CERTAIN features in the Boeotian legends as treated in the *Phoenissae* can only be explained by examining the early history of Boeotia.

Pausanias, ix. 5. 1, gives the following account of the early history of Boeotia and Thebes:

γῆν δὲ τὴν Θηβαΐδα οἰκῆσαι πρῶτον λέγουσιν Ἕκτηνας, βασιλέα δὲ εἶναι τῶν Ἐκτήνων ἄνδρα αὐτόχθονα Ὤγυγον καὶ ἀπὸ τούτου τοῖς πολλοῖς τῶν ποιητῶν ἐπίκλησις ἐς τὰς Θήβας ἐστὶν Ὠγύγιαι. καὶ τούτους μὲν ἀπολέσθαι λοιμώδει νόσῳ φασίν, ἐσοικίσασθαι δὲ μετὰ τοὺς Ἕκτηνας ἐς τὴν χώραν Ὕαντας καὶ Ἄονας, Βοιώτια, ἐμοὶ δοκεῖν, γένη καὶ οὐκ ἐπηλύδων ἀνθρώπων. Κάδμου δὲ καὶ τῆς Φοινίκων στρατιᾶς ἐπελθούσης μάχῃ νικηθέντες οἱ μὲν Ὕαντες ἐς τὴν νύκτα τὴν ἐπερχομένην ἐκδιδράσκουσι, τοὺς δὲ Ἄονας ὁ Κάδμος γενομένους ἱκέτας καταμεῖναι καὶ ἀναμιχθῆναι τοῖς Φοίνιξιν εἴασε. τοῖς μὲν οὖν Ἄοσι κατὰ κώμας ἔτι ἦσαν αἱ οἰκήσεις. Κάδμος δὲ τὴν πόλιν τὴν καλουμένην ἔτι καὶ ἐς ἡμᾶς Καδμείαν ᾤκισεν.

We may accept the outlines of this account; an aboriginal 'Ogygian' race, Ἕκτηνες so-called; tribes 'Hyantes and Aones' pressing in from Boeotia, but not ἐπήλυδες from over-sea, then 'Cadmus and his Phoenician conquering host,' representing that Eastern Mediterranean race which has left its traces all over Greece; not only at Mycenae, but also at Athens; and in Attica at Acharnae, Eleusis, Thoricus and Prasiae; (Prasiae[1] indeed appears from the excavations to

[1] Frazer, *Paus.* vol. ii. 404; vol. v. 522. Hall, *Oldest Civilisation of Greece*, 282.

have been originally more important than Athens); in Laconia at Amyclae, and in that part of Hellas with which we are specially concerned, at Gla[1] in the Copaic marsh. At Hyria,[2] too, near Aulis, there was an inaccessible vault of 'Hyrieus' about which a story of the 'Clever Thief' type was told, similar to that told about Rhampsinitus,[3] King of Egypt. Orchomenus[4] in *Iliad*, ix. 381, is taken with Thebes (probably Thebes in Boeotia, not in Egypt), as the type of a wealthy city. The legendary name for Thebes is ἡ Καδμεία πόλις, which does not appear to be a Greek name, but rather to preserve the name of the early princely dwellers in Thebes from which an eponymous founder 'Cadmus' was derived.

The great bee-hive tomb which Pausanias calls 'the Treasury of Minyas' is thoroughly Mycenean in character.[5]

Whoever the Minyae,[6] who inhabited Orchomenus, were, we may regard them as of the Mycenean age. From the drainage work which they did in the Copaic Lake, Frazer[7] calls them the Dutchmen of antiquity. And as we shall see later, traces of Mycenean worship survived there down to Pausanias' time. Speaking generally, we may distinguish a northern settlement with Orchomenus and Iolcus[8] as its centres, and a southern, in the Argolid.

There were good reasons why Boeotia was an early centre of population.

Dr. Tucker,[9] speaking of the antiquity and importance of Thebes, points out that the Boeotian plains are 'second only in size to those of Thessaly, and that they are exceptionally well watered and fertile (Eur. *Phoen.* 643, πεδία πυροφόρα, *Hym. Apoll.* 228, Θήβης πεδίον πυρηφόρον). 'Lying in the trade-route between Chalcis and the Corinthian gulf, and

[1] Frazer, *Paus.* vol. v. p. 120.
[2] *Paus.* ix. 37. 3.
[3] Hdt. ii. 121.
[4] *J. H. S.*, ii. 122.
[5] Frazer, *Paus.* ix. ch. 38, p. 191.
[6] Bury, *H. G.*, 42.
[7] *Paus.* vol. v. p. 116.
[8] Hall, *O. C. G.*, 215.
[9] Pref. to Aesch. *S. c. Th.* p. xi.

directly in the midway of all land-transit from Northern Greece to the Peloponnese, it was inevitable that such a region should be a bone of contention. It was inevitable also that it should be one of the most populous parts of prehistoric Greece.'

Again, Ephorus [1] has a curious epithet for Boeotia, *τριθάλαττος*, meaning that it lay at the convergence of the routes from the Italian, Sicilian, and African seas in one direction; Macedonia and the Hellespont in the second; and Cyprus and Egypt in the third.

And from the earliest times it was famous for its walls.[2] As to the walls, the myth which attributed them to the miraculous lyre of Amphion points to their being built in times beyond the memory of man. When a structure is of unusual form and strength, and when the record of its building is lost in the immemorial past, its origin calls, as at Thebes and Troy, for a miracle, or, as with the Athenian Acropolis, for the work of giants, or at Tiryns, of Cyclopes.[3] In the tradition, Cadmean Thebes has seven gates. Thebes was the meeting-point of eight roads, of which seven may have been in ordinary use.[4] Or, as ancient Athens is called *ἐννεάπυλος*,[5] meaning with nine successive portals along one road of entrance, for so Miss Harrison, *Primitive Athens*, p. 32, interprets the epithet, the Cadmea may have taken its name from seven such portals. In the same way, pre-historic hill-forts in England, as at Maiden Castle in Dorset, have an exceedingly complicated system of earthworks at the places of entrance, so as to form re-entrant angles for the purpose of cross attacks. But the epithets 'seven-' and 'nine-gated' may mean no more than 'strongly-guarded.'

[1] ap. Strab. ix. p. 614.

[2] Hom. *Il.* iv. 378, *ἱερὰ . . . τείχεα Θήβης*, Pind. *Isth.* 5. 76, Bacchyl. ii. 77.

[3] Bacchyl. ii. 77, cf. *Paus.* 2, 16. 5; 25, 8; Eur. *Tro.* 1087, Ἄργος, ἵνα τείχη λάϊνα Κυκλώπι' οὐρανὸν νέμονται.

[4] Tucker, *Sept.* Pref. xxxvi.

[5] Cleidemus ap. Suid. *s.v.* *ἄπεδα*.

Wilamowitz[1] argues that originally there were but three gates, and that the other four were added by the author of the *Thebaid* to make up seven gates for seven heroes. But we cannot go against the local traditions which are preserved in Δ 406 and λ 263, and which are older than the *Thebaid.* Legras, p. 69, has refuted Wilamowitz; see also Pearson, Appendix A. p. 214.

These two cities,[2] Argos and Thebes, were the two dominant and rival centres of Greece. The rivalry extended to military equipment. To Thebes was credited the invention of the war-chariot (Crit. *El.* 1-10, Θήβη δ' ἁρματοέντα δίφρον συνεπήξατο πρώτη), while Argos invented the better shield (Pind. *fr.* 83, ὅπλα δ' ἀπ' Ἄργεος· ἅρμα Θηβαῖον). But there was intercourse and inter-marriage. Thus, in the legends, Niobe, sister of Pelops, marries Amphion of Thebes. Amphitryon had withdrawn from Mycenae to Thebes, where he had married his son Heracles to Megara, daughter of Creon. So Polynices goes to Argos to seek help when expelled by Eteocles.

Probably a war[3] 'fought on a larger scale than usual is the basis for the bardic poetry of which the cyclic Thebaid and hence the Septem are an outcome.' Like the Trojan War against Troy, it began with a large and organised invasion.

But our immediate purpose is to discuss the real meaning of the tradition of Cadmus and his connexion with Phoenicia, and the reason for the character of some of the Cadmean legends. Who were the Cadmeans who in Mycenean times founded Thebes? The old traditional Phoenician view is practically given up now, but it has lately been revived by Dr. Tucker in his edition of the *Septem,* and we must consider his argument.

[1] *Hermes*, xxvi. 225.

[2] It is possible that in the original stories Argos in Thessaly may have been the centre of legend, but by the time of the *Thebaid* the southern Argos must be meant.

[3] Tucker, *Sept.* Pref. xvii.

'Those who doubt whether Phoenicians would proceed inland to Thebes have perhaps rather looked at the map than realised the distance. The enterprising people who could establish colonies and develope a powerful empire in the Western Mediterranean; who could occupy profitable regions of Thrace, and islands at all points of the Aegean, and who certainly made some sort of settlement in the Attic Melite, were not likely to shrink from entering a tempting land to the extent of a dozen miles from the coast, and grasping a site which commanded the trade route from Chalcis to the gulf of the Western Sea. That they should have traded across that isthmus (as Strabo rightly calls it) was practically inevitable. That a body of them should have established themselves in its midst—whether after conflict with the nations, or in amity—is entirely natural. There is no more reason why they should be unable to occupy the Cadmean hill than why they should be unable to occupy Mount Eryx' (Tucker, Pref. *Septem*, xiii.). Dr. Tucker conjectures that when Cadmus cast stones among the earth-born Sparti, and set them killing each other, he was but stirring up feud among the native tribes, and taking advantage of their situation. M. Bérard has argued that there was a Phoenician settlement in Boeotia which controlled the trade routes from the Euripus to the Corinthian Gulf. He lays much stress upon the epithet τριθάλαττος. But as to the appearance of the Phoenicians at all in Greece, it is now generally admitted that all evidence points to a post-Mycenean date for even their first entry into the Aegean. About the beginning of the first millennium B.C. they established numberless factories and trading stations in most of the islands, and in many places on the Greek coast. But the growing maritime energy of the Greeks compelled them to withdraw; and in the *Iliad* and *Odyssey* they appear to be withdrawing. Thus, too, Thucydides (vi. 2) states that they occupied many islands

round, and headlands on, the coast of Sicily; but there are no traces in Homer of any Phoenician settlements or people on the Greek coast. Further, there appears to be no evidence of their settling inward anywhere. They were traders—commercial travellers—not settlers. The story of the Theban Heracles throwing his children into the fire[1] has been thought to point to Moloch and Baal worship. And there has been the identification of Cadmus with Quedem, and that of Ismenus with Eshmun.

On the other hand, Dr. Verrall[2] criticises the Phoenician element in the story, thinking that Cadmus' connexion with Tyre and Egyptian Thebes did not belong to the 'primitive and genuine tradition of an inland town in Boeotia.' He inclines to the view that it is 'no genuine myth at all, but the deliberate fabrication of quasi-historic antiquarians, building on a few casual or fancied etymologies such as that of Onca or Onga' (Paus. ix. 12, 2). The chief objections to this, are: first, the legends are too various and persistent to have been the work of antiquarians; secondly, the myths appear to have been developed far earlier than the time of antiquarian writers. The Theban cycle was at an early date hardly less full and complete than the Trojan.

In fact, in Boeotia there was a strong pre-Hellenic element from the Eastern Mediterranean; and the legendary connexion with the East is not fictitious, but (i) Boeotian civilisation was Mycenean or Minoan, that is, a part of the civilisation of the Eastern Mediterranean which was influenced by what we know as 'the East,' and by Egypt; (ii) the words Phoenician and *φοῖνιξ* imply a reminiscence of this, and must not be taken to refer to the Tyrians and Sidonians of history; and (iii) this connexion with the East accounts for the tone of much of Theban legend. The two principles to be borne in mind are those to which recent discovery has led us: the

[1] Duncker, i. 72. [2] *Sept.* Pref. xviii.

intercourse and connexion between the various parts of the East in ancient times, and the early Orientalism of Hellas.

In the first place, Boeotia shared in the 'Minoan' or 'Mycenean' civilisation from the earliest times. We have lately come to learn that the early civilisation of the Aegean was not only homogeneous, but that communication between all parts was easy and general. We have too long been accustomed to shut off each part of the ancient world into separate water-tight compartments, or to erect round them impalpable but none the less close barriers. From Anatolia and the Levant, from North Africa, Egypt, and the Mediterranean islands, and even from Babylon, came influences which were felt in Greece. They interacted on each other. For instance, legend connects Crete and the Southern Mycenean centre in Greece.[1] Catreus, the son of Minos, has close relations with Nauplius, the eponymous hero of Nauplia, and his daughter Aerope was said to have been the mother of Agamemnon (Eur. *Or.* 1009).

If the identification of the Phaeacians[2] with the Minoans of Crete is right, as it probably is, then we find a trace of intercourse between Crete and Euboea. In *Odyssey* vii. 321-4, Alcinous says to Odysseus that the Phaeacians will take him home, even if it be farther than Euboea, the farthest place in the world, where they once took Rhadamanthus, Minos' twin brother. And if the intercourse reached as far as Euboea, it can hardly have failed to have passed across the strait into Boeotia. And we must notice in this context the reference of Herodotus (v. 58, 61) to '*Φοινικήια γράμματα*' in early Thebes; which may mean that there was a tradition of Theban inhabitants who used, not a Greek alphabet, but a strange script; for example, like that which has lately been discovered by Dr. Evans at Knossos in Crete, and which is, as yet, undeciphered.

[1] Hall, *O. C. G.*, 213-4. [2] Burrows, *The Discoveries in Crete*, 208.

Mr. Burrows (p. 135) says: 'Crete was as much a part of the East in the Minoan age as Constantinople is to-day. The East came further West.' In the palace of Knossos the elaborate system of drainage might have been developed from Babylonian methods; and the use of the clay tablet for writing may have originally come from the Mesopotamian cities. And it has been conjectured, but on rather insufficient grounds, that the legal code of Gortyna in Crete may owe something to the code of Khammurabi (probably about 2300 B.C.), at Babylon, but the intervening stages of this intercourse are as yet uncertain.

The art of gem-cutting and seal-engraving points to Babylonian influence, and probably the Myceneans owed their knowledge of bronze ultimately to Babylonia.[1] The monster types of Minoan art are probably Babylonian.[2] The sacred trees of Knossos are parallel to the sacred palms on Assyrian gems.[3]

There are other respects in which we can see the connexion between the Oriental and the Greek world; for instance in Ophiolatry. The Erinyes with snakes in their hair are an illustration.[4] Miss Harrison and Professor Ridgeway agree in saying that some of the Chthonic features of Greek religion, of which the Snake-God is one type, may be pre-Hellenic, persisting into historical times, belonging to the primitive population of the Aegean, and found, we may say, in Minoan times in Crete. A snake-goddess appears on a Cretan gem.[5] Appropriately for our purpose we find a monument of snake-worship[6] from Eteonus in Boeotia, and, of course, there is the snake-god *Κέκροψ* at Athens, which Professor Murray translates 'monkey-face'[7]; and such a hybrid monster, snake plus monkey, is one of those oriental types which are repeated

[1] Hall, *O. G. C.*, 122.
[2] Burrows, 127.
[3] Driver, *Genesis*, p. 52.
[4] *See* Burrows, 138.
[5] Burrows, 137.
[6] Miss Harrison, *Prol. Gr. Rel.* p. 21.
[7] Sc. for Κέρκ—ωψ; or perhaps 'tail-face,' *i.e.* 'face on a tail-like body.'

over and over again in Assyrian sculpture. And there are scattered about the Greek world signs of the pre-Hellenic worship [1] of a Nature goddess.

M. Bérard illustrates the holocaust of offerings at a festival of the *Δαίδαλα* in Boeotia, at Plataea, by a Syrian holocaust described in Lucian (*De Dea Syria*, 49). Such a holocaust, he says, is not common among the Greeks. He notices, too, the frequent appearance of the Semitic ritual number seven; the seven gates of Thebes; its circumference of seventy stades; and Cadmus' seven-years wandering. We may corroborate this argument by those with which Gruppe [2] has established a general similarity between cults on the coasts of Euripus, and Crete, and north Syria, especially in Byblus and Berytus. So Sphinxes are represented on Mycenean buildings [3] and on Cretan gems.[4] We may sum up the argument in the words of Messrs. King and Hall [5]: 'Our culture-ancestors are neither the Egyptians, nor the Assyrians, nor the Hebrews, but the Hellenes; and they, the Aryan-Greeks, derived most of their civilisation from the pre-Hellenic people whom they found in the land before them. . . . These are the ancient Greeks of the Heroic Age, to which the legends of the Hellenes refer; in their day were fought the wars of Troy and of the Seven against Thebes; in their day the tragedy of the Atridae was played out to its end; in their day the wise Minos ruled Knossos and the Aegean.'

The legends point the same way. The parts which show traces of the Mediterranean or Minoan civilisation also have a sombre and savage cycle of legends. Professor Murray [6] considers the Cadmean tradition as not made by Cadmeans, for 'they are credited with all the crimes and pollutions

[1] Burrows, 115.
[2] *Griechische Mythologie*, p. 58 *sq.*, and 85 *sq.*
[3] Orchomenus; Frazer, Pausanias, vol. v. p. 185.
[4] Burrows, 137.
[5] *Egypt and Western Asia*, p. 363.
[6] *Rise of the Greek Epic*, 33.

in the calendar.' He appears to mean that during the time that it took to reduce Thebes (a long time, p. 48) the Greeks amused themselves with blackening the native character. It is more likely that when they settled in Boeotia, the native Cadmean legends survived. Thus Minos in Crete has the marks of an Oriental despot; and the stories of Argolis are those of a decadent ruling family with a taint of Oriental ferocity in the blood. Consider, for example, the tales told of Tantalus, the Phrygian Pelops, Atreus and his house. So in Thebes the Theban hero Heracles,[1] who cuts off men's noses and throws his children into the fire, has the traits of a Baal-worshipper, or an eastern king like Nebuchadnezzar, who blinded Zedekiah (2 Kings, xxv. 7); or the Babylonian to whom Zopyrus intended to attribute his self-mutilation (Hdt., iii. 154, 155). And even the surviving Attic legends speak of the cutting out of the tongue of Philomela, the daughter of Pandion; and of putting out the eyes of the two sons of Phineus. But Athenian legends on the whole have been humanised and refined. To this Oriental strain we may attribute a notable feature of the Theban legends. 'The Cadmean characteristics,' writes Mr. Hogarth[2] 'are those of a conquering people of the East. Both in war and in peace they foreshadow those of the Ottoman Turk. . . . The familiar legends of Thebes are as gloomy as the horrible nature-myths of the East. Oedipus, who marries his own mother; the man-eating Sphinx; Actaeon devoured by his hounds; Dirce tied to the wild bull's horns—all these forms of horror find parallel in Thrace, Phrygia, or the East, rather than in Hellas. The tossing by wild bulls is actually Cretan. Even in 371 the Theban commanders at Leuctra[3] could debate the propriety of offering

[1] Duncker, i. 72-3.

[2] *Philip and Alexander*, p. 34, see whole section on the Orientalism of Thebes.

[3] Plutarch, *Pelopidas*, xxi.

human sacrifice to the unpropitious gods. . . . The supper of the Polemarchs on the night of the Liberation in 378 might have been held in the banquet hall of Babylon.'

In the light of this, we pass to the legend that Cadmus came from Phoenicia. There are traces that *Φοινίκη* sometimes used to signify a wider area than the coast of northern Syria. From Athenaeus, p. 174, it appears that the name Phoenice was used in this wider sense by Corinna and Bacchylides: *εἰ μὴ ἄρα καὶ ἡ Καρία Φοινίκη ἐκαλεῖτο, ὡς παρὰ Κορίννῃ καὶ Βακχυλίδῃ.* So Strabo says that the highest peak in Caria was called *Φοῖνιξ.* Hdt. i. 170 says that Thales the Milesian was *τὸ γένος Φοῖνιξ*, which probably means Carian; his father was Examues, which is not a Greek word (Diog. Laert. i. 22). Lévy[1] considers that *Φοινίκη* belongs to the Anatolian vocabulary, and is neither Hellenic nor Semitic, and that it was limited to the coast of Syria. In that case, the name *Φοινίκη* gave its name to the inhabitants.

Again, Choerilus of Samos, fr. 4:

> *τῶν δ' ὄπιθεν διέβαινε γένος θαυμαστὸν ἰδέσθαι,*
> *γλῶσσαν μὲν Φοίνισσαν ἀπὸ στομάτων ἀφιέντες,*
> *ᾤκεον δ' ἐν Σολύμοις ὄρεσι πλατέῃ ἐπὶ λίμνῃ,*

i.e., in the west of Lycia.

The boundary of Phoenicia on the south was uncertain, but it did not extend to Philistia. Phoenicia is called Canaan in Isaiah, xxiii. 11,[2] and the Phoenicians called themselves Canaanites. In this connexion it may be noticed that there was an Egyptian word Fenkhu,[3] which was used for the Canaanitish predecessors of the Philistines in the Shephelah, and sometimes loosely for Semites generally, including

[1] *Rev. de Phil.*, 1905 (xxv. 309 *sqq.*).

[2] See other instances of connexion between Phoenicia and Canaan in *Encycl. Bibl.*, *s.v.* CANAAN, by E. Meyer.

[3] E. Meyer, in *Encycl. Bibl.* *s.v.* PHOENICIA, will not admit any connexion with Fenkhu.

Phoenicians. Thus the places in Canaan which Thothmes III. of the 19th Dynasty captured, are said to be situated in the country of the Fenkhu. He was the conqueror of Western Asia and Canaan, and Mr. Burrows and others agree in the dates 1503-1449 for his reign.

It is further to be noticed that in a list of these places, which was engraved by Thothmes' orders on the walls of his temple at Karnak, 'the name of each place is enclosed in a cartouche, and surmounted by the head and shoulders of a Canaanitish captive. The hair and eyes of the figures are painted black, or rather dark purple, while the skin is alternately red and yellow. The yellow represents the olive tint of the Mediterranean population; the red denotes the effect of sunburn.'[1] There seems no reason why the name should not come from Egypt. 'The Aegean,' says Mr. Hogarth, 'was overrun by Nilotic influences long before the Hellenic period.'[2]

Indeed, one legend (Apoll. iii. 1. 1, 2; Paus. ix. 12. 2) brings Cadmus' father, Agenor, from Libya or Egypt to Phoenicia. Grote (ch. xiv.) thinks that this was stated by Pherecydes and Hellanicus, and that Conon (of the Augustan age) seems to have found two accounts, one connecting Cadmus with Egypt, and another bringing him from Phoenicia.

It is almost certain that the Mycenean Keftiu who brought gold and silver cups and ewers to the court of Thothmes III. were Cretans of the Mycenean age, Keftiu being a general name for the whole northern coast of the Mediterranean, including Cyprus and Crete. The figures on the tomb-painting have the ruddy-brown complexion of the portrait of the Cnossian cup-bearer, and wear the Minoan dress.[3]

[1] Sayce, *Patriarchal Palestine*, 225.

[2] *Ionia and the East*, p. 27.

[3] King and Hall, *Egypt and Western Asia*, p. 360; but Dr. Evans (*J. H. S.*, xiv. 370) speaks of the 'ruddy hue, which seems to be the Egyptian way of rendering the rosy European cheeks.'

The Greeks then may have found this word in existence to describe the dwellers in the Eastern Mediterranean, especially on the Syrian coast, and taken it over, and then it came to be used as a Greek colour-name. E. Meyer [1] regards it as meaning 'the Purple-man,' that is, the dealer in purple dye.

But there is another view, that of Fick,[2] that *Φοῖνιξ* is an Indo-European word. It must then be connected with *φόνος*, 'the colour of dry (?) blood.' So Mr. Burrows [3] says that 'Phoenix is the Greek word (*φοῖνιξ*) meaning "ruddy-brown," and is probably the name first applied by the invading Greeks to all the brown-complexioned people among whom they came; the dark tint being unfamiliar to the northern blondes.' That is, the name was applied generally to the dark-skinned Mediterranean races who were the builders of the palaces which have been discovered at Tiryns, Mycenae, and Argolis; and at Orchomenus, and Gla in Boeotia; and it was only in later times restricted to the Semites of Canaan. We may well compare another colour-name, the Phrygian *πέλοψ*, 'dusky-faced.'[3] Perhaps the word Fenkhu was put into a Greek shape, and made to resemble their word *φοῖνιξ*, just as *Φίξ* was Graecised into *Σφίγξ*. It will then be another illustration of the way in which words in a strange language are 'knocked into shape' in the mouths of people who adopt it.

At all events we may certainly reject the view of Beloch [4] that Phoenix is the sun-god, and Phoenike the rising sun; Phoenix being made to mean 'bright red.' For, in the first place, *Φοῖνιξ* is dark red, the colour of the date, or a bay horse, not of the brilliant southern sun; or if applied to the

[1] *Gesch. des Alterth.* ii. 92.
[2] *Vorgr. Ortsnamen*, 123.
[3] See H. R. Hall, *Proceedings of Society of Biblical Archaeology*, June 1909, p. 230.
[4] *Greek History*, i. p. 71, etc.

sun at all, it rather represents its copper-coloured appearance in a London fog. So Φοινικόπεζα is used of Demeter (Pindar, *Ol.*, vi. 158) probably from the colour of ripe corn; and it occurs twice in poetry as an epithet of fire. It is a further objection to this view that it revives the 'sun-myth' theory that was rampant a generation ago. And we are unable to follow Beloch[1] or O. Crusius[2] in seeing in Phoenix a genuinely Greek sun hero, or a sun hero in Pelops.

The name Cadmus had been generally identified with the Hebrew *Qedem*, in the sense of 'the east.' But it is highly probable that Cadmus is connected with the Assyrian *Kudmu*, as I am informed by my colleague, Dr. Burney, and that the Hebrew *qedem* has not the secondary meaning of 'the land in front'; that is, 'the east,' but of 'time,' 'the early,' as in Hebrew *Yemê qédem*, 'days of old time,' and *ādhām qadmon*, 'the first man'; a Rabbinical title of Adam. The Arabic is *qadama*.

The analysis of the Cadmus-myth by E. Meyer[3] emphasises its connexion with Crete. In Phoenix he sees a Cretan god,[4] and in Europa a Boeotian ('and Cretan,' he adds in *Encycl. Bibl.*, *s.v.* PHOENICIA) earth-goddess, who in Paus. ix. 39. 5 was identified at Lebadea with Demeter (cf. ix. 19. 1); the name Εὐρώπη 'Wide Prospect' being applied to the Boeotian plain, as in Hom. *Hymn to Apollo*, 251, it appears to mean the Thessalian plain. Paus. ix. 12. 4, and ix. 16. 3, points to a religious element in the Cadmus-myth, the name itself being an eponym from Cadmeia. It may be noted that Europa, the daughter of Phoenix, is brought to Crete, and is the mother of Minos. Whether this reconstruction of the story be right or not, everything points to the conclusion that Crete and the Eastern Mediterranean lands were connected with Boeotia.

[1] i. 75.
[2] Art. CADMUS in Roscher's *Lexikon*.
[3] *Gesch. des Alterth.* ii. § 93, 94.
[4] Cf. *Rhein. Mus.* x. 395.

It appears likely that, just as colonists from Crete settled in Philistia, so they settled in Boeotia.[1] The legend, then, that 'Cadmeans came from Phoenicia,' strictly means, 'Men of old time came from the land of the Fenkhu,' which means 'Brown-man's land.' The *Φοίνικες* in this legend are not Semites (although, once they are brought from *Φοινίκη*, it is but a step to introduce the names Tyre and Sidon), but Minoans. Yet Dr. Evans may be right in suggesting that in Crete itself there was an early Semitic element. 'There certainly seems to be a deep-lying community of early tradition between Crete and the Semitic world.'[2]

II. Rich as Greece was in tales and legends, this richness was nowhere so apparent as in Boeotia and 'time-old' *ὠγύγιαι*, Thebes. And in Pausanias (Bk. ix.) we can see how legends clustered round every place:

> 'a spirit hung,
> Beautiful region! o'er thy towns and farms,
> Statues and temples, and memorial tombs.'
>
> (Wordsworth, *Excursion*, iv.)

There are more towns, and therefore there is more localisation of legends, than in Argolis; the tone is more primitive, and the stories are not all attached to heroic houses. Just as the people of Minoan times, so the Greek invaders and immigrants from the North were attracted by the rich pastures, and when once settled there, they continued. The chief reason for this was that Boeotia, from its fertility, was never deserted. A settled population means an established religion, with its sacred places and its ministers, and legends of spirits and heroes. Boeotia was a centre of religion, science, poetry, and history.

[1] See, for the first statement, King and Hall, *Egypt and Western Asia*, p. 369; Dr. Evans in *J. H. S.*, xiv. 371; Burrows, *Discoveries in Crete*, pp. 12, 141; for the second, H. R. Hall in *Proceedings of the Society of Biblical Archaeology*, November 1909, p. 282.

[2] *J. H. S.*, xiv. 371.

'Boeotia,' says Legras,[1] 'is the land of Chthonian gods, and *la Mantique*'; we have, for instance, Amphiaraus, the God of the Katavothra; Oedipus, a Chthonian deity of a serpent nature, 'swollen-foot,' *i.e.* appearing to move on its swollen belly; and Teiresias is the great, almost typical, seer (λ 492). Marks of Minoan worship survived down to Pausanias' time in Minyan Orchomenus, as elsewhere. The Ram-bearing god at Tanagra (Paus. ix. 22. 1.) may be oriental. Figures of a creature, half lion and half maiden, are known to the Minoan culture, and to the Egyptian; and of the two types of Sphinx, the wingless, which is Egyptian, and the winged, which is Assyrian, the second has been found in the Mycenean site of Spata in Attica, and at Mycenae, and constantly in Crete and Knossos. And Sphinxes are represented in the building at Orchomenus.[2] And in Boeotia again in early Greek literature we find a number of homely folk-gods.[3] There was a great mass of poetry of the Boeotian school. There was the *Theogony* of Hesiod, and the story of the Creation of Man and of civilisation in the *Ἔργα*; priestly poems on augury and astronomy; and the Melampodia probably contained an account of celebrated seers. The Œdipodea will be spoken of below. Besides these there were lists of ancestresses—the *Κατάλογος Γυναικῶν*, and the Great *Ἠοῖαι*—and traces of other epic poems, such as the Minyad (Paus. ix. 5, 9) which dealt with Amphion, and with Thamyris of Thrace. There were, too, the ruined palaces to stimulate the bard's imagination. What the ruined castles and peels were to the Border minstrel, that these Boeotian palaces may have been to the early Boeotian bard. All these provided rich material to the singers of early Greek days. This accounts for the copious mythology of the Theban Pindar, who with his intense Theban patriotism, influenced, perhaps, by a Cadmean

[1] *Les Légendes Thébaines*, p. 12. [2] Frazer, *Paus.* vol. v. p. 185.
[3] Murray, *Greek Literature*, p. 58.

ancestry,[1] assimilated the legends of his country, and is the richest of all the Greek poets in legendary lore. It also accounts for the newly-discovered stream of tradition in Corinna. 'In the new Berlin fragments'[2] says Wilamowitz-Moellendorff, 'we see Corinna of Tanagra (and Myrtis resembles her) treating the primitive stories with undeniable skill in narration. This manifestly points to long practice of the art of previous poets. They are treated simply and naïvely, in sharp contrast to the pomp of the Choral lyric, but with artistic skill.' It is from such poets that the purely narrative poems, such as those of Bacchylides, arise. 'When the epic poetry came over from Asiatic to European Greece, it suppressed this native poetry, which then found refuge among women, whose productions please us more than the worn-out rhapsodies which go under the names of Homer and Hesiod. . . . Attic tragedy has not scorned the native poetry, either its contents or its form.' Although however the native poetry was suppressed, that did not happen till the Epic, to use Professor Murray's words, had 'enriched and invigorated' it by reacting upon it. 'It hardly seems quite safe to laugh at the Boeotians,' says Gildersleeve,[3] speaking of the common Athenian depreciatory remarks passed upon Boeotia.

For Boeotia was the home of music and song. Helicon was sacred to the Muses, originally three in number—Melete, Mneme, and Aoide. On Helicon in particular were many representations of skill in music. For instance, Thamyris, holding a broken lyre, Hesiod holding a lute on his knees, and a bronze Apollo fighting with Hermes for the lyre; also a statue of Arion, and of Orpheus with the beasts listening around him (Paus. ix. 30). And there was a portrait of Linus, who was said to have been a teacher of music, and to

[1] Murray, *Greek Literature*, p. 110.
[2] *Berlin. Klassikertexte*, v.
[3] *Essays*, p. 51.

have vied with Apollo (Paus. ix. 29. 3); and games called *Μουσεῖα* were held on Helicon (Paus. ix. 31. 3). Orchomenus had musical and poetical contests in honour of the Graces,[1] and was the birthplace of the poet Chersias (Paus. ix. 38), about 600 B.C. We may compare the story of Amphion building the walls of Thebes with his lyre.

Throughout Boeotia romantic stories were told; how at a spring in Helicon Narcissus fell in love with his own reflection; at Thebes how Amphion built the walls to the music of his lyre; the stories of the self-sacrifice of Androclea and Alcis, of Menippe and Metioche, and of the metamorphosis of the daughters of Minyas will be mentioned below, and at the marriage of Cadmus and Harmonia—

> 'The Gods had to their marriage come,
> And at the banquet all the Muses sang.'
>
> Pind. *Pyth.* iii. 155-165.
> Eur. *Phoen.* 822 *sq.*

And at the wedding Cadmus gave his bride the necklace made by Hephaestus, and given by Zeus to Europa, fatal to all who owned it (it is described in Stat. *Theb.* ii. 271 *sq.*). No doubt there were also many cruder and more savage stories. The numerous sacred places and the later neighbouring sanctuary of Delphi kept local mythology alive, sometimes retaining and sometimes refining the stories. Then, too, there is the myth of Dionysus, and that of the birth of Heracles; then come the familiar stories of the house of Laius and Oedipus, with their sombre tone, providing copious material for the tragedians.

Nearly all the principal incidents in the legends of Thebes are mentioned in the *Phoenissae*—the coming of Cadmus (638); the founding of Thebes and Cadmus' marriage (822); the story of Laius and Oedipus (800); the Sphinx and

[1] Pind. *Pyth.* xii. 45; cf. *Ol.* xiv.

Oedipus (1019 *sq.*); Dionysus (226 *sq.*). The incidents in the story of Cadmus are briefly these: he was the son of Agenor, prince of Phoenicia, and brother of Phoenix and Europa. When Europa was carried off by Zeus to Crete, Agenor sent out his sons in search of her. They could not find her, and after many wanderings, Cadmus went to Delphi to ask the oracle about his sister. The oracle told him not to trouble about her, but to follow a cow which had on each side of its back

λευκὸν σῆμ' ἑκάτερθε περίτροχον ἠΰτε μήνης[1]

and, where she lay down, to found a city. She lowed (ἐμυκήσατο) (Paus. ix. 19) at what was afterwards the site of Mycalessus, and lay down on what was afterwards the site of Thebes.[2] Intending to sacrifice her, Cadmus sent for water to the spring of Ares, which was guarded by a dragon. The dragon killed the men whom Cadmus sent, and then Cadmus crushed its head with a stone which he flung (Eur. *Phoen.* 660 *sq.*). Then, by the advice of Pallas, he sowed the Dragon's teeth, from which sprang a crop of armed men. He cast stones amongst them; but they, thinking that they were being pelted by one another, fell to fighting, till only five were left, and these were the ancestors of the Thebans.

Many stories are told of animals that guided people to a new home. Thus, the city of Lycoria in Phocis was so called, according to one legend, because in Deucalion's flood those who were able to escape the storm were guided safe to the peaks of Parnassus by the howling of wolves (λύκος,

[1] Oracle in Schol. to Eur. *Phoen.* 638.

[2] So Aeneas (Virg. *Aen.* viii. 43) is to found a home where he finds a sow with her litter. A similar story is told of the founding of the Church of Braunton in Devon: St. Brannock the founder was bidden to go till he found a place where four oxen were lying crosswise and there build his church.

ὠρύεσθαι). And the site of Mantinea was chosen by Antinoe, who followed the guidance of a snake (Paus. viii. 8. 3).

Local legend gathered round the name of Cadmus. He kills a local monster (like Oedipus after him); or like Theseus in Attica, and Argos Panoptes in Peloponnesus (Grote, i. 83); or King Arthur; or Patrick imprisoning 'worms' at the bottom of loughs. So Orion, 'the Wild Huntsman of Greek mythology,'[1] whose tomb was shown at Tanagra, and who was celebrated by Corinna, cleared the country of monsters.[2] In the case of Cadmus, the monster was a dragon who haunted a spring, and this connexion between springs and dragons or serpents often appears in Semitic and Greek folk-lore.[3] Both Semitic and Greek folk-lore attribute the appearance of springs and rivers to dragons[4] which are the cause of earthquakes, and therefore of the appearance of springs.

But the most famous of the legends of early times was that of the Sphinx. Hesiod uses the word *Φίξ* (*Φῖκ' ὀλοήν*, *Theog.* 326), and the rocky mountain to the south-east of Lake Copais was called *Φίκειον ὄρος* (Hesiod, *Scut.* 33, *Φίκιον ἀκρότατον*, see Scholia to *Phoen.* 26), and is now called Phaga. The usual account was that the mountain was called after her; but really it is the other way, and the name *Φίξ* was invented

[1] Frazer on Paus. ix. 20, 3.

[2] So at Deerhurst, in Gloucestershire, the local hero rids the place of a dragon—the story has grown up round a stone in the church tower; and there are many other dragon and serpent legends in the South and West of England. Frazer, Paus. vol. v. 44.

[3] The idea that water, especially spring-water, was guarded by a dragon or serpent is very widespread. Spring-water is very precious, and therefore there must be some powerful guard placed over it to keep it from defilement or mischief. That is why so many wells in England were placed under the protection of a saint, and why the name Ladywell is common. So treasure is guarded by a dragon, as the Golden Fleece, and the gold-dust in the land of the Arimaspi. But the Semitic idea is rather different: here the Dragon is the personified earthquake which makes waters to break forth from the subterranean sea (Psalm 148: 'Ye dragons and all deeps'), and it is the cause rather than the protector of springs (Frazer on Paus. ix. 10, 5). Prof. G. Adam Smith, *Jerusalem*, vol. i. p. 73.

[4] Cheyne, *Encycl. Brit.*, col. 1132-33.

from *Φίκειον ὄρος* (whatever that may mean). In folk-tales the name of some person is generally invented to explain a local name or custom.[1] Then, in accordance with another custom in folk-tales, *Φίξ*, because it did not appear to mean anything, was slightly altered into a word which had a meaning. Plato puts this principle well, and gives this very word as an illustration:

Cratylus 414 *D.*—*τοιαῦτα, οἶμαι, ποιοῦσιν οἱ τῆς μὲν ἀληθείας οὐδὲν φροντίζοντες, τὸ δὲ στόμα πλάττοντες, ὥστ' ἐπεμβάλλοντες πολλὰ ἐπὶ τὰ πρῶτα ὀνόματα τελευτῶντες ποιοῦσί μηδ' ἂν ἕνα ἀνθρώπων συνιέναι ὅτι ποτε βούλεται τὸ ὄνομα, ὥσπερ καὶ τὴν Σφιγγα ἀντὶ Φιγγὸς Σφίγγα καλοῦσι, καὶ ἄλλα πολλά.*

So *Σφίγξ*, 'The Throttler,' from *σφίγγω*, became the literary form of *Φίξ*, the Spirit of the Fells, the goblin or the boggart which haunted the mountain and killed men and children, and which is of the same class of beings as Sirens and Harpies, and Neckar-sprites. Perhaps the shape or outline of the mountain had something uncanny about it. So Bethe, *Heldenlieder*, 20–21, 'The lion-maiden stealing men is an allegory of ravishing death. The Theban monster, *Φίξ*, was identified with this *Σφίγξ*. It also stole men, and the names sounded much alike.' A similar story had been told of 'the fox of Teumessus' (Paus. ix. 19. 1), which infested the land of Thebes, and to which the people had monthly to give up a boy.

The Sphinx asked a riddle of those who came in her way, and the idea of the giant who asks a riddle of those who meet him is not uncommon.[2] Another, and a rationalistic, version of the Sphinx was that she was a pirate, who, roving with a naval force, touched at Anthedon, seized the *Φίκειον ὄρος* and engaged in pillage, till Oedipus conquered her with an army of superior numbers which he brought (Paus. ix. 26).

[1] As in Rome Argiletum (*argilletum*, clay-pit) is thus derived in a folk-tale in Virgil, *Aen.* vii. 346: 'letum docet hospitis Argi.'

[2] See Frazer on Paus. ix. 26.

III

HISTORY OF THE LEGEND OF OEDIPUS

THE problems raised by the Theban legends have received much attention lately from Continental scholars. The most important writings on the subject are:

1. *Thebanische Heldenlieder*, by Erich Bethe, Leipzig, 1891.

2. *Die Kyklische Thebais, die Oedipodee, die Oedipussage und der Oedipus des Euripides*, by N. Wecklein, München, 1901.[1]

3. *Der Oedipus-mythus in der Kyklischen Thebais und Oedipodee*, by Woldemar Richter, Schaffhausen, 1903.

4. *Les Légendes Thébaines dans l'Épopée et la Tragédie Grecques*, by Léon Legras, Paris, 1905. Other important contributions are the article OEDIPUS in Roscher's *Lexikon*; the Introduction to Dr. Verrall's edition of Aeschylus *Septem contra Thebas*, and that to Dr. Tucker's edition of the same play.

It is instructive to examine the early versions of the story, although we cannot with certainty refer them to their sources. Wecklein, Bethe, Legras, and Richter differ in their reconstruction of the *Thebais* and the *Oedipodea*, and one can only give what seem to be the results of their minute discussion, and refer the reader to their dissertations.

The Thebaid.—Speaking generally, the interest of the *Thebaid* is, as its name implies, Theban, that is, concerned with the fortunes of Laius and the Labdacidae.

It was Ionian,[2] probably earlier than the *Oedipodea*. Paus.

[1] To be obtained as a Separat-Abdruck aus den Sitzungsberichten der philos.-philol. und histor. Classe der Kgl. Bayer. Akademie der Wissenschaften, 1901, Heft. v.

[2] Bethe, 41.

ix. 9 gives a brief summary of it, stating that its subject was the war waged between the Thebans and the Argives on account of the sons of Oedipus, and that, except the *Iliad* and *Odyssey*, there is no poem which he esteems so highly.

The author of the *Thebaid* is unknown. The lyric poet Callinus says that Homer was the author, which of course means little; Welcker, from a restoration of the Tabula Borgiaca, *C.I.G.* 6129, gives Arctinus of Miletus; the Laurentian Schol. to Apoll. Rhod. 1. 308 says, 'the writers'; Athenaeus xi. 465 E. and Apollodorus i. 8. 4. 1 say 'the writer.'

Its origin was in Asia Minor; Bethe thinks not far from Claros, or in Colophon, and he regards it as the work of the eighth century.

It appears to have been written from the Argive standpoint, opening as it does with the words Ἄργος ἄειδε θεά. The scene of the adventures, as we shall see presently, was Boeotia, Cithaeron, and Secyon (not Corinth), and the story is pre-Delphic. The sin of Laius in carrying off Chrysippus was a sin against Ἥρα γαμόστολος, Ἥρα τελεία καὶ γαμήλιος (Euseb. *Praep. Ev.* iii. 1, 2).

As Legras points out (p. 85), it is noticeable that although the original Theban traditions on which the *Thebaid* is based, plainly gave all the advantages, the rights, and the victory to Thebes (for the honourable part played by Eteocles and the odious part played by Polynices—indeed, their very names—the impiety of Tydeus and Capaneus, all point to a sympathy with Thebes), the author of the *Thebaid* has so treated them as to glorify the great Peloponnesian city of Argos, and has put Polynices in the right (Legras, p. 128), as does Eur. (*Phoen.* 258, 319, etc.).

The first question which arises is, whether the *Thebaid* is older than the references to the legends in Homer.

Richter (p. 20) argues that the notices in Homer presuppose

the *Thebaid*, and thinks that the notice of Tydeus comes from it, and not, as Wecklein, from a separate *Τύδεια*. Thus λ 273, *πατέρ' ἐξεναρίξας* refers to the Oedipus stripping Laius of his girdle and sword (Schol. *Phoen.* 1760).

The enigmatic words in *Ψ*, 679:

ὅς ποτε Θήβασδ' ἦλθε, δεδουπότος Οἰδιπόδαο,
ἐς τάφον· ἔνθα δὲ πάντας ἐνίκα Καδμείωνας

briefly mention funeral games and festivities at which many Greek princes appeared.

The obscure reference in *Δ*, 370-410 *sq.*, appear to show a close knowledge of events drawn from another poem. What, for instance, are the *παραίσια σήματα* in 381? The lines appear to be a short summary from some exhaustive account. See the parallel account in *E*, 800 *sq.* and *K*, 288 *sq.* The reference to Maion appears to come from the *Thebaid.* There were clearly other legends of fighting at Thebes: Hesiod, *Op.* 163, makes the motive of the war a cattle-raid:

καὶ τοὺς μὲν πόλεμός τε κακὸς καὶ φύλοπις αἰνὴ
τοὺς μὲν ἐφ' ἑπταπύλῳ Θήβῃ, Καδμηΐδι γαίῃ,
ὤλεσε μαρναμένους μήλων ἕνεκ' Οἰδιπόδαο.

It is probable that in the *Thebaid* Oedipus was represented as blind, although the words in Frag. 2, *φράσθη παρακείμενα πατρὸς ἑοῖο | τιμήεντα γέρα* and *ἴσχιον ὡς ἐνόησε*, do not prove it. But this invocation of *Ἔρινυς* points to the fact that he could do nothing to help himself.

Again, in ο 244 *sq.*, there is a brief account of Amphiaraus, and Asclepiades on Pindar, *Ol.* vi. 26 expressly assures us that the history of Amphiaraus was told in the *Thebaid.* There is a similar treatment in outline in the *Νέκυια*, λ 260-5 and 271 *sq.*

Legras rightly denies the possibility that the *Thebaid* is anterior to the *Iliad* and *Odyssey*; we can hardly say that; but it may be earlier that some of the books.

Although *Δ* and *E* probably contain much that belongs to

the first expansion of the *Iliad*, *K* and *Ψ* are much later. The *Iliad* need not have assumed its final form before the composition of the *Thebaid*, and the twenty-third book may be later than the *Thebaid*. But the question of the comparative dates does not raise any real difficulty, because the brief accounts in the *Iliad* may be derived, not from the *Thebaid*, but from the stock of Theban tales out of which both the Homeric bard and the composer of the *Thebaid* alike drew.

At the same time, the references in *Δ*, *E*, *K*, *Ψ* point, not to rude material, but to material already worked up into shape, and the *Thebaid* may be earlier than some of the books which give the summary and obscure accounts of Theban incidents. The story of Oedipus was worked up in the *Cypria*; Proclus in his *Epitome* (Kinkel, *Ep. Frag.* p. 18) states that Nestor told it to Menelaus.

The Oedipodea.—This on the other hand is later. It deals with the fortunes of one member of the house of Laius, Oedipus, and round this central figure have gathered the motifs of folk tales, the child exposed and brought up by a princess, the hero who marries a princess, and so on.

It is probably a poem of the Boeotian school, later therefore than the *Thebaid*; and to it appear to be due the localising in Phocis and Corinth, instead of Secyon, and the introduction of Delphi and Apollo; for the weight of Laius' offence is now laid upon his disobedience to Apollo's oracle, which forbade him to have a son. It shows much local knowledge of Boeotia. It is attributed by the Tabula Borgiaca to Cinaethon of Lacedaemon, but not by Pausanias; he (ix. 5, 11) simply says 'the author of the *Oedipodea*'; the Schol. Monac. to *Phoen.* 176 says, 'the authors'; doubtless it was not all the work of one man. Although it pre-supposes the sin against Hera, its interest is mainly Apolline, for it is not likely that Delphi was well known when the *Thebais* was composed. It makes the important statement that the sons of Oedipus were born

not from Iocasta, but from a second wife, Euryganeia (Paus. ix. 5, 11); and it is likely that, in contradiction to the *Thebaid*, it puts Eteocles in the right, and Polynices in the wrong; being a Boeotian poem, it would not support the Argive cause. It must have contained the figure of the Sphinx, for *Oedip.* Frag. 2, shows that Haemon was killed by her. Bethe[1] is probably right in attributing to the *Oedipodea* the version according to which Oedipus killed the Sphinx.[2] But the more primitive version must have told that she destroyed herself, for the giant in folk-tales, chagrined at the discovery of his secrets, kills himself, and plainly there would be no point in Oedipus solving the riddle of the Sphinx, if he had afterwards to fight and kill her.

Legras[3] may be right in thinking that the importance of Corinth in the story which represents Oedipus as brought up at Corinth is due to Eumelus, the author of the *Corinthiaca.* The localising at Corinth is certainly later than the localising at Secyon, but if it was due to Eumelus, it was not in the original form of the *Oedipodea.*

The *Oedipodea,* just as it may have expurgated the incident of the children by Iocasta, probably altered the primitive story of the reason for Oedipus' curse on his sons. Wecklein[4] and Bethe[5] following Schol. on Δ 376, and Pherecydes (*cf.* Schol. *Phoen.* 53), think it was due to an insult offered to Astymedusa, Oedipus' third wife. But she came very late into the story. Probably the reason was that Oedipus' sons had imprisoned him. But there is a different version in the *Septem* of Aeschylus, who follows the *Thebaid,* or at all events Theban legend.

Dr. Tucker[6] thinks that ἀραιᾶς, 'scanty,' rather than ἀραίας, 'accursed,' should be read; if ἀραίας stands, it will mean 'food which was taboo.' That is rather implied by

[1] *Theb. Heldenlieder*, p. 20. [2] See *Phoen.* 1507 note. [3] P. 114.
[4] P. 681. [5] P. 26. [6] *Sept.* Pref. xxvii., and note on l. 770.

the other occasion on which Oedipus appears to have cursed his sons (*Thebaid*, Frag. 2).

αὐτὰρ ὁ διογενὴς ἥρως ξανθὸς Πολυνείκης
πρῶτα μὲν Οἰδιπόδῃ καλὴν παρέθηκε τράπεζαν
ἀργυρέην Κάδμοιο θεόφρονος· αὐτὰρ ἔπειτα
χρύσεον ἔμπλησεν καλὸν δέπας ἡδέος οἴνου.
αὐτὰρ ὅ γ' ὡς φράσθη παρακείμενα πατρὸς ἑοῖο
τιμήεντα γέρα, μέγα οἱ κακὸν ἔμπεσε θυμῷ.
αἶψα δὲ παισὶν ἑοῖσι μετ' ἀμφοτέροισιν ἐπαρὰς
ἀργαλέας ἠρᾶτο· θεῶν δ' οὐ λάνθαν' Ἐρινύν·
ὡς οὔ οἱ πατρῷι' ἐνηείῃ φιλότητος
δάσσαιντ', ἀμφοτέροισι δ' ἔοι πόλεμοί τε μάχαι τε.[1]

That is, they made him use a tabooed cup. (In Soph. *O. C.* 1354 *sq.* the sons have ill-treated him, in *Phoen.* 874 they have dishonoured and imprisoned him.)

We notice, then, many variants. There is a localising at Secyon; there are different names of Oedipus' wife; there is a connexion with Hera. On the other hand, there is a localising at Corinth, and a connexion with Apollo. We may confidently place the first as the earlier. There is, besides, a curious mention of Orchomenus; this legend was that Oedipus was going to Orchomenus to look for horses, and meeting Laius on Mount Laphystius, killed him. That localising may with probability be attributed to Chersias, a native of Orchomenus (mentioned in Paus. ix. 38-9; the poetry of Chersias was lost by Pausanias' time), or it may come from the history of Orchomenus by the Corinthian Callippus, who drew upon Chersias. It is not likely to have come from the Minyad (see the fragments in Kinkel). Legras is probably right in regarding it as a local legend attached to some narrow way, like that of Potniae or Phocis, and we know that there were variants even at Thebes, and local

[1] Hermann's reading of the last two lines.

legends. At all events, the mere mention of Orchomenus, a very ancient site, points to its antiquity.[1]

One is reminded of Saul, who went to seek his father's asses, and found a kingdom.

We further notice a resemblance to the Perseus saga. Acrisius, king of Argos, received a prophecy that he should meet his death at the hands of his daughter Danae. He vainly tried to prevent the birth of a son, and when the child was born he was put into an ark and cast with his mother into the sea, and was washed up at Seriphus. When he grew up, after his wanderings he returned home and unknowingly killed his father.

There is some difficulty in the question who was the mother of Oedipus' children. Paus. ix. 5, 10 carefully says that he thinks Oedipus had no children by Iocasta, and he calls the *Odyssey* to witness, λ 271.

> μητέρα τ' Οἰδιπόδαο ἴδον, καλὴν Ἐπικάστην,
> ἣ μέγα ἔργον ἔρεξεν ἀϊδρείῃσι νόοιο
> γημαμένη ᾧ υἱεῖ· ὁ δ' ὃν πατέρ' ἐξεναρίξας
> γῆμεν· ἄφαρ δ' ἀνάπυστα θεοὶ θέσαν ἀνθρώποισιν.

'How,' he asks, 'could they have revealed it straightway, if Iocasta became the mother of four children by Oedipus? In point of fact, the mother of his children was Euryganeia, daughter of Hyperphas. This is proved by the author of the poem which they called the *Oedipodea*; and Onasias has painted a picture at Plataea of Euryganeia bowed with grief at the battle between her children.'

But, as Legras has pointed out, the whole tradition of lyric poets, tragedians, topographers, and mythographers agrees in this, that Oedipus had children by Iocasta.[2]

[1] Legras twice renders ἐπὶ ζήτησιν ἵππων, 'acheter,' which is an unjustifiable inference from the words.

[2] Jebb, Soph. *O. T.* Pref. xiii. says 'it is by Attic writers, so far as we know,' that Iocasta is described as bearing issue to Oedipus.

Aeschylus, who, as said above, appears to have followed the *Thebaid* or Theban traditions in the *Septem*, has no doubt about it. In fact, the horrible nature of the story is a guarantee of its antiquity, and Thebes, as we have seen above, had a history full of horrors.[1]

The later version in the *Oedipodea* may be due to expurgation.

The logographers appear to have combined both versions. Pherecydes (Schol. *Phoen.* 53) says that he had by Iocasta two children, Phrasta and Leonytus, and that after a year he married Euryganeia, daughter of Periphras, by whom he had Eteocles, Polyarchus, Antigone, and Ismene; and that after her death, he married Astymedusa. The Schol. adds 'some say that Euryganeia was Iocasta's sister.'

Pisander has (Schol. *Phoen.* 1760): 'they say that after Iocasta's death he married a maiden Euryganeia, who was the mother of the four children.' In both of these we see the influence of the *Oedipodea*. The Schol. to *Iliad* iv. 376 says that Oedipus ἀποβαλὼν ('after losing,' not 'after putting away') Ἰοκάστην ἐπέγημεν Ἀστυμέδουσαν. Bethe[2] and Wecklein[3] alter Ἰοκάστην to Εὐρυγάνειαν, but this is not necessary.

We now come to the localising at Secyon.

It has been suggested that if the localising at Secyon was not in the *Oedipodea*, Praxilla of Secyon, a poetess of the sixth century, may have introduced it; but she appears to have written nothing but dithyrambs and scolia.

Secyon appears in two forms of the story: the first was that Oedipus was found by Secyonian ἱπποφορβοί on Cithaeron and brought to Polybus,[4] the second that Oedipus was set adrift in an ark and washed up there. The word ἱπποφορβοί contains a detail true to history, for Secyon was famous for its horses.

[1] I am not convinced by Richter's arguments (p. 19).
[2] P. 26. [3] P. 680. [4] Schol. to λ 271.

It is not surprising to find a localising at Secyon. According to Eusebius[1] its annals, written by Castor, went back further than any other written records. There was probably a settlement there in pre-Hellenic times, and the fertility of the district (Secyon—so the name is spelt on the coins—means 'garden of cucumbers'), and its metal work (cf. its name *Τελχινία*) gave it a start over its neighbour Corinth.

The wealth of the district of Secyon, afterwards proverbial,

εἰ τὸ μέσον κτήσαιο Κορίνθου καὶ Σικυῶνος

is implied in the *Iliad* Ψ 296 *sq.*

Αἴθην
τὴν Ἀγαμέμνονι δῶκ' Ἀγχισιάδης Ἐχέπωλος
δῶρ', ἵνα μή οἱ ἕποιθ' ὑπὸ Ἴλιον ἠνεμόεσσαν,
ἀλλ' αὐτοῦ τέρποιτο μένων· μέγα γάρ οἱ ἔδωκε
Ζεὺς ἄφενος, ναῖεν δ' ὅ γ' ἐν εὐρυχόρῳ Σικυῶνι.

('With spacious dancing-places'; it stood upon a plateau).

It had Adrastus as its local hero, and is remarkable for the fact that two religious revolutions took place there, one when the intruding Greek religion came into conflict with the native religion (for that is the meaning of the curious lines in Hesiod, *Theog.* 535, quoted below), and the other when Cleisthenes tried to put down the worship of Adrastus.[2]

This passage may throw some further light on the derivation of the name Oedipus. It has already been conjectured by Kretschmer[3] that Oedipus was a chthonian deity of serpent shape (*Οἰδίπους*, the swollen foot, *i.e.*, the belly on which snakes appear to move); and it is clear from Paus. II. x., that Secyon was the centre of the worship of such a deity; *cf.* especially the words, *s.* 3, *φασὶ δέ σφισιν ἐξ Ἐπιδαύρου κομισθῆναι τὸν θεὸν* (*sc.* *Ἀσκλήπιον*) *ἐπὶ ζεύγους ἡμιόνων, δράκοντι εἰκασμένον.* Now from Hdt. v. 67, quoted above, we learn that Adrastus was worshipped as a local hero, just

[1] *Chronic.* I. vol. i. p. 171, Schoene.
[2] Hdt. v. 67.
[3] See Legras, p. 6; Richter, p. 22.

as Heracles was worshipped.[1] Legras[2] has suggested that Adrastus is a chthonian deity, and has only just missed his connexion with other chthonian deities; for Ἄδρηστος plainly means 'he who cannot run,' *i.e.* the creature with the rudimentary legs; his brother is Μηκιστεύς ('very long'), in Hdt. v. 67. 7. Ophiolatry then was practised at Secyon: first the deity is Οἰδίπους, then Ἄδρηστος. The names are like the Hesiodic appellatives ἀνόστεος, 'the squid', φερέοικος, 'the snail'; and in the new Hesiodic fragments,[3] ἄτριχος, 'the hairless,' *i.e.* the snake.[4]

And there was a reason why Secyon should appear in Theban legend; there had been in early days, the legend said, war with Thebes.[5] So Adrastus, who sent his son to attack Thebes in the war of the Epigoni, was worshipped as a hero at Secyon, but afterwards appropriated by Argos.[6] Its territory marched with that of Corinth, and it appears to have been more important than Corinth in early times. So Hdt. v. 67, says that Secyon was Polybus' country, although he is in Sophocles king of Corinth. And just as Secyon is the scene of Oedipus' early life, so when Adrastus fled, it was to Secyon not Corinth.[7] The Antiope saga points to a close connexion between Boeotia and Secyon.[8]

Unger[9] following Schol. on Pindar, *Ol.* xiii. 148, and Polemo,[10] 108, who speak of 'Secyon in Boeotia' (cf. Schol. on *Phoen.* 28, τύραννος καὶ αὐτὸς (*sc.* Polybus) ἐν ἑτέρῳ μέρει τῆς Βοιωτίας) suggests that this Secyon was in Boeotia. But that is unlikely. Boeckh regards the words in the Schol.

[1] Paus. II. x. 1; Miss Harrison, *Proleg. to Greek Religion*, 57 *sq.*
[2] P. 8.
[3] *Berlin. Klassik.-Texte*, i. p. 36.
[4] Cp. the Devonshire expression for a snake, 'long-cripple.' Ἀδράστεια then may be the Avenging spirit in snake-form, 'she who runs not'; *pede Poena claudo* may have the same meaning, and καμψίπους Ἐρινύς. See *Eng. Dial. Dict.*
[5] Paus. ii. vi. 2.
[6] Legras, p. 7.
[7] Apollod. iii. 3. 5.
[8] Bethe, p. 75.
[9] *Theb. Parad.* p. 399 *sq.*
[10] Schol. on Clem. Alex., Protrept. ii. 39. 3.

to Pindar, ἡ δὲ Σικυὼν Βοιωτίας, as coming from a late Schol. and as worthless.[1]

There was a remarkable story localised at Secyon (Hesiod, *Theog.* 535 *sq.*):[2]

> *καὶ γὰρ ὅτ' ἐκρίνοντο θεοὶ θνητοί τ' ἄνθρωποι*
> *Μηκώνῃ, τότ' ἔπειτα μέγαν βοῦν πρόφρονι θυμῷ*
> *δασσάμενος προύθηκε, Διὸς νόον ἐξαπαφίσκων.*
> *τῷ μὲν γὰρ σάρκας τε καὶ ἔγκατα πίονι δημῷ*
> *ἐν ῥινῷ κατέθηκε, καλύψας γαστρὶ βοείῃ,*
> *τῷ δ' αὖτ' ὄστεα λευκὰ βοὸς δολίῃ ἐπὶ τέχνῃ*
> *εὐθετίσας κατέθηκε, καλύψας ἀργέτι δημῷ.*
> *δὴ τότε μιν προσέειπε πατὴρ ἀνδρῶν τε θεῶν τε·*
> *Ἰαπετιονίδη, πάντων ἀριδείκετ' ἀνάκτων,*
> *ὢ πέπον, ὡς ἑτεροζήλως διεδάσσαο μοίρας.*

Prometheus thus tricks Zeus, persuading him to take for his portion of the sacrifice thigh-bones covered with fat, that is, instead of meat.

This defrauding of Zeus appears not unlike the treatment of Oedipus by his sons; the account of this is preserved in the Laurentian Scholia to Soph., *Oed. Col.* 1375, with the explanation that Eteocles and Polynices were accustomed to send Oedipus as his portion the shoulder of every sacrificial victim, but once they forgot it, from carelessness or from some other cause, and sent him the hip-joint, or haunch.

Thebaid, Fr. iii., Kinkel:

> *Ἴσχιον ὡς ἐνόησε, χαμαὶ βάλεν εἶπέ τε μῦθον·*
> *ὤ μοι ἐγώ, παῖδες μὲν ὀνειδείοντες ἔπεμψαν·*
> *εὖκτο δε Διὶ βασιλῆι καὶ ἄλλοις ἀθανάτοισιν,*
> *χερσὶν ὑπ' ἀλλήλων καταβήμεναι Ἄιδος εἴσω.*

[1] Its earlier name Μηκώνη need not be Greek at all, although Greek lips may have framed it to mean 'Poppy-land.' See Frazer on Paus. ii. 5. 6.

[2] Strabo, ix. 2. 31, and Eust. on *Il.* p. 269. 17, mention a deme called Plataea in Secyon.

And this is probably what is referred to by Aeschylus, *Sept.* 770:

τέκνοισιν δ' ἀρὰς
ἔφηκεν ἐπικότους τροφᾶς,
αἰεὶ πικρογλώσσους ἀράς,
καί σφε σιδαρονόμῳ
διὰ χειρί ποτε λαχεῖν κτήματα.

The story has become rationalised, but preserves an antique play upon words: as Oedipus' sons, to use Dr. Tucker's happy comparison, like Lear's daughters, have 'scanted his sizes,' cutting off an inferior portion, so shall their substance be divided; *σιδαρονόμῳ* referring both to the sacrificial knife and to the sword: 'as the hand with the iron knife has divided the portion for me, so the hand with the iron sword shall divide the portion of my sons.'

It reminds one of the portion of the wicked in the Book of Job, xx.: 'Because he hath oppressed and hath forsaken the poor . . . there shall none of his meat be left. He shall flee from the iron weapon, and the bow of steel shall strike him through. The increase of his house shall depart, and his goods shall flow away in the day of his wrath. This is the portion of a wicked man from God.'

The Schol. continues: *παρά τινι αὐτὰ ἐκτεθεῖσθαι πρὸς τὸ γελοιότερον διὰ τούτων*—meaning, according to Nauck, a Satyric Drama:

ἀεὶ δ' ὁρῶντί τ' ὀξὺ καὶ τυφλὸς ἦν·
θυσίας γὰρ ἀπαρχὰς γέρας ἐπέμπομεν πατρὶ
. . . *περισσὸν ὦμον ἔκκριτον γέρας· τὸ δὴ*
. . . *γε συγκόψαντες, οὐ μεμνημένοι,*
λήσειν δοκοῦντες ἀντὶ τοῦ κεκομμένου
ἐπέμψαμεν βόειον, ὁ δὲ λαβὼν χερὶ
ἔγνω 'παφήσας εἶπέ τ' ἐκ θυμοῦ τάδε,
Τίς μοι τὸν ἀντόμοιον μίσητον κρέας

πέμπων ; γέλωτα δή με ποιοῦνται κόροι
θύοντες ὕβρει, ‘ τυφλὸς οὔ τι γνώσεται ’
οὕτω λέγοντες· ὦ θεοί, μαρτύρομαι
ἐγὼ τάδ᾽ ὑμᾶς καὶ κατεύχομαι κακὰ
αὐτοῖσιν αὐτοὺς τῶνδε δὶς τόσα σχεθεῖν,
χαλκῷ δὲ μαρμαίροντες ἀλλήλων χρόα
σφάζοιεν ἀμφὶ κτήμασιν βασιλικοῖς.

So Schol. to Soph., *O. C.* 1375, gives the lines. They are corrupt, but in the eighth line Dindorf's *ἀντ᾽ ὤμοιο* seems certain. (Nauck, *Frag. Adesp.* 382.)

I. We may now consider some suggested reconstructions of these early sagas upon which Euripides drew. Wecklein, following Pisander in Schol. to *Phoen.* 1760[1] (his age and identity are uncertain), restores the original saga thus: Laius had carried off Chrysippus the son of Pelops, and had in consequence received an oracle that he should be killed by his son. A son, however, was born to him, and was then thrown in an ark into the sea (or exposed on the meads of Cithaeron). The chest was washed up at Secyon, and found by Queen Periboea, wife of Polybus, king of Secyon (or Secyonian *ἱπποφορβοί* on Cithaeron), and the child was brought to Polybus, king of Secyon (later of Corinth), and reared as his son. When grown up, becoming doubtful of his parentage, he goes out into the world to find his real parents. On the road to Thebes, at the cross-roads near Potniae, he meets Laius, who had gone on the advice of Teiresias to Cithaeron, to reconcile *Ἥρα γαμόστολος*, who had been deeply wounded by the carrying off of Chrysippus. A strife arose, and Oedipus killed unknowingly his father. After he had taken the sword and girdle from the body he buried them.[2] He then reached Thebes, solved the riddle of the Sphinx, married the queen, and became king.

[1] For Pisander, see Legras, p. 35 note, and H. Nettleship in Conington's Virgil *Aen.* ii. *fin.*

[2] Schol. *Phoen.* 1760.

When he had ruled for some years and four children had been born to him by Iocasta (or by Euryganeia), distress in the land led him to make a pilgrimage to Cithaeron, and Iocasta accompanied him. When they came to the cross-roads, Oedipus told her what had previously happened there, and showed her the girdle and the sword. Iocasta then recognised in him the murderer of Laius, but was silent, because she did not suspect him to be Laius' son. Later came the explanation from Secyon (either from Periboea or from the horse-herds, who claimed the reward for the saving of Oedipus), and Oedipus blinded himself and Iocasta killed herself.

But Wecklein finds incorporated with this another tradition in which the chariot appears to have been a means of recognition, and the way in which this could be accomplished is by bringing Polybus in it to Thebes. This version of the story he reconstructs thus. When Oedipus is grown up, he becomes doubtful as to his origin, and goes to Delphi to inquire of the god. On the way, at a cross-road in Phocis, he meet Laius, who is going to Delphi contrary to the advice of Teiresias, who knows that he is hated by the god, to find out whether the exposed child still lives. Oedipus kills Laius and brings his chariot to Polybus. The Schol. on *Phoen.* 44 quotes from Antimachus *fr. Lyde*, 3,

> εἶπε δὲ φωνήσας· Πόλυβε, θρεπτήρια τούσδε
> ἵππους τοι δώσω δυσμενέων ἐλάσας.

He then returns to Delphi, and is caused by the oracle not to return to Corinth. Then follow his adventures at Thebes. But soon after he had married Iocasta, Polybus and his wife come to Thebes in the fatal chariot. Iocasta recognises it, and sees in Oedipus the murderer of Laius. Periboea or Merope can no longer doubt that Oedipus is the abandoned child of Laius. Oedipus blinds himself, and Iocasta kills herself.

Richter rightly makes the following criticisms on these reconstructions.

(1) The ἀναγνώρισις by the chariot is nowhere mentioned even casually.

(2) The story of the ark appears to be a contamination with the story of Perseus.

(3) The most natural place for Thebans to expose children is Cithaeron, not the sea; even the founders of Thebes, Amphion and Zethus, met this fate.

He therefore reconstructs the Thebaid thus: Oedipus is exposed on Cithaeron, and reared by a shepherd from Secyon and brought to Merope. When he is grown up, Polybus sends him to Orchomenus to look for horses, ἐπὶ ζήτησιν ἵππων,[1] not to find his parents. He meets and kills Laius, and brings home with him Laius' horses, with those (perhaps, rather, instead of those) from Orchomenus. Here come in the lines from the *Lyde* of Antimachus quoted above. Later he solves the riddle of the Sphinx, Creon having proclaimed the hand of Iocasta and the throne of Thebes as prizes of the man who solves it. Then when the newly married pair, Oedipus and Iocasta, journey to Cithaeron, Oedipus reveals himself to Iocasta as the murderer of her first husband. After the death of Oedipus, and the funeral games, strife arises over the inheritance, and the war of the Seven breaks out.

Richter further maintains that the Thebaid contained the war of the Epigoni, as Pausanias says (IX. 9. 5), but this does not concern us here.[2]

In summing up these attempted reconstructions, we may accept the view that the original tale, the Thebaid, contained the exposure on Cithaeron and the discovery of the infant by Secyonian horse-herds; that the exposure in an ark was a contamination with or a doublet of the Perseus saga: and

[1] Nicolaus of Damascus fr. 15. [2] Schol. to *Ap. Rhod.* i. 308.

that Hera and Potniae were in this version. But the seeking of the horses at Orchomenus, which only appears in Nicol. Damasc., may have been a local Boeotian variant, for we know from Pausan. IX. 18. 6,[1] that the Thebans had legends which differed in various points from the Cyclic Thebaid. The substitution of Corinth, Apollo, and the Σχιστὴ ὁδός in Phocis, we may with much probability attribute to the Oedipodea.

It is unfortunate that Wecklein finds in Oedipus a solar myth, a theory which has lately in Germany (*e.g.* in Beloch's *Greek History*), been showing traces of vitality. Thus Laius is the Spirit of the Dark who carries off Chrysippus in a golden chariot; the Dark also begets a son, the Light; *Οἰδίπους* refers to the apparent increase of the size of the orb of the sun when, as it nears the horizon, atmospheric mist appears to increase its volume; *δεδουπότος Οἰδιπόδαο* then doubtless means 'sol ruit,' suddenly, as in southern latitudes. Amphiaraus is also the sun who sinks, but yet retains all his powers, *πάμψυχος ἀνάσσει.*[2] The Sphinx is a Spirit of the Dark; so is Eteocles; Polynices is a Spirit of Light, and so on.

Besides these older writers, Antimachus of Colophon, a contemporary of Euripides and an elder contemporary of Plato,[3] wrote an epic called the *Thebaid.* Porph. (on Horace *A. P.* 146), says that he filled twenty-four books before he brought the Seven to Thebes. But this is probably an exaggeration, for frags. 15-20 in Kinkel, *Ep. Graec. Frag.*, deal with the banquet which Adrastus gave to the heroes before their departure on the expedition. According to Schol. on 150, Antimachus makes Parthenopaeus the son of Lysimache, differing from other accounts.

With all these existing sources to draw upon, it is

[1] Grote, i. p. 268 note. [2] Soph. *El.* 840.
[3] Kinkel, p. 273.

not surprising that Dr. Tucker[1] can enumerate thirty-six tragedies connected with stories of Thebes.

II. Besides the Theban Epics there was a Lyric school of Theban writers. Corinna dwelt upon the native Boeotian genealogy.[2] Euripides seems to have drawn upon Boeotian legend and especially from Corinna for some special details. There were two legendary stories of self-sacrifice in Boeotia. The idea of self-sacrifice which Euripides brings out in the death of the Theban Menoeceus was perhaps suggested by the Boeotian story of Androclea and Alcis, maidens of Orchomenus.[3] When Heracles and the Thebans were about to fight against the Orchomenians, an oracle came to them that victory should be theirs, if the children of the most illustrious birth would consent to die by their own hand. Now Antipoenus was the man sprung from the most famous line, but to him *οὐχ ἡδὺ ἦν ἀποθνήσκειν πρὸ τοῦ δήμου· ταῖς δὲ Ἀντιποίνου θυγατράσιν ἤρεσκεν.*

Some, it is true, see in the words of Soph. *Ant.* 1303:

τοῦ πρὶν θανόντος Μεγαρέως κλεινὸν λάχος

the source of the story of Menoeceus; and a son of Creon bears this name in *Sept.* 474 *sq.* But Aeschylus clearly does not make him sacrifice himself, and even if we grant the reference in Sophocles, that does not prevent the incident from coming out of the Boeotian lyrists. For the subject in general we may compare the story told of Pelopidas before the battle of Leuctra by Plutarch, *Pelopidas,* ch. xxi., how he dreamed that he was bidden to sacrifice *παρθένον ξανθήν* if he wished to conquer, and on waking consulted the prophets. They quoted among other instances those of Menoeceus and Macaria, but Pelopidas, at a loss what to do, perceived a bay filly that was loose, and killed her.

The second story was told by Corinna of Metioche and

[1] *Septem,* pref. xvii. [2] Grote, i. ch. xiv. p. 250 *n.* [3] Paus. ix. 17. 1.

Menippe, who, to check a pestilence in Aonia, were willing to die for their fellow-citizens, and stabbed themselves with their shuttles.[1] The Aeolians saw these maidens *Κορωνίδες παρθένοι* in comets. Euripides' sensitive nature was attracted by these stories of virgin martyrs. Again, the account of the end of the Sphinx[2] agrees with Corinna's account.[3] She also wrote *Ἑπτὰ ἐπὶ Θήβας*, and in the *Ἑτεροιούμενα* appears to have given in the story of the daughters of Minyas of Orchomenus an account of the Bacchic revels. The motive and many of the details in Euripides' *Bacchae* resemble the summary from Anton. Liberal. 10. in Bergk, *Corinna* fr. 32.

III. Lastly come the logographers, of whom we may say that they recorded, but did not create, and who had the previous Boeotian writers, such as Chersias and the author of the Minyad, to go upon, and from whom Sophocles and Euripides might have drawn. Thus Hellanicus of Mytilene, specially important here, because in the *Ἀσωπίς* or *Βοιωτικά* he wrote the history of Boeotia, is mentioned several times by the Scholiast; on *Phoenissae* 61 as agreeing with Euripides as to the self-blinding of Oedipus, but on 159 as giving three daughters to Niobe, while Euripides gives seven.[4] Hellanicus states that Cadmus killed the serpent with a stone, as in this passage, and, on 71, that Polynices gave up the kingdom willingly to Eteocles.[5] He, like Euripides, makes Parthenopaeus the son of Atalanta. Pherecydes of Leros, Hellanicus' contemporary (*circ.* 450 B.C.) who lived at Athens, treated the legend of Thebes in the fifth of ten books on Greek traditions. He gave the name of Laius' charioteer as Polypoetes,[6] and, as in the *Oedipodea*,[7] he said that Oedipus had a second wife, Euryganeia, who was the mother of

[1] Bergk, *Poet. Lyr.*, Corinna fr. 7 from the Ἑτεροιούμενα.
[2] See note on 1507. [3] Schol. on 26. [4] Schol. on 662.
[5] Schol. on 150. [6] Schol. on 39. [7] Schol. on *Phoen.* 53.

Eteocles, Polynices, Antigone, and Ismene, but he also ascribed two sons to Oedipus by Iocasta, Phrastor and Laonytus. According to Schol. on 1116 Pher. gives a different account of the eyes of Argus (but these lines are probably not by Eurip.). He said[1] that Polynices had been expelled by force and[2] that Niobe had six sons and six daughters,[3] and that Cadmus killed the serpent with a sword.

IV. But to refer all the details of the Theban legends, with any certainty, either to the *Thebais* or to the *Oedipodea* is impossible, and this searching into sources is rather unsatisfactory. We want to know what the buildings were which the creators of the poems raised, not the different kinds of bricks which they used, or the claypits from which the bricks came. It is therefore more profitable to consider the original treatment of the legends of the Tragedians, and the selection and handling of the details by the poets in composing their Tragedies according to their own purposes. The choral odes in the *Phoenissae* give us briefly the chief features of the Saga, and the Prologue sums up for the playgoer all that was necessary for him to know. But we must not suppose that the Tragedians, any more than Sir Walter Scott, surrounded themselves in their studies with every book bearing on their country's legends, in the spirit of historical inquirers.

As each of the three Tragedians came to deal with them, he selected for his purpose those incidents in the legend which attracted him most. For instance, Aeschylus has followed the old version which placed the death of Laius at a meeting of three roads near Potniae, a place in Boeotia, on the road leading from Thebes to Plataea, which was sacred to Persephone and the Eumenides. Jebb has pointed out[4] that for his purpose no scene could have been more fitting.

[1] Schol. on 71.
[2] Schol. on 159.
[3] Schol. on 662.
[4] *O. T.* Introd. xviii.

But for Sophocles the divine agency which dominates the drama is not the Furies but Apollo, and the scene of Laius' death is transferred to the three roads near Daulia in Phocis, a region within the influence of the Delphian god who later was to absolve Orestes, who slew his mother. He therefore adopts for this purpose the version of the *Oedipodea.* The study of variety and the changes of artistic motive have partly obscured the ancient features of the stories.

Euripides in particular, always remarkable for his originality, has dealt with the legend in a very free way, just as in the *Hercules Furens* he took the Boeotian legends and gave a new reading.

We must, however, distinguish between the wealth of incidents which appear in the Prologue and the Choral Odes and are valuable for any reconstruction of the Theban epics, and those artistic modifications which he made out of them to create an excellent tragedy. To begin with, the very title *Phoenissae* was original, and intended by Euripides to be a surprise to the audience, who would be set wondering what was the connexion with the Theban Sagas.

Euripides' next bold innovation is to make both Oedipus and Iocasta still living; whereas in Aeschylus' *Septem* and Sophocles' *Antigone,* which deal, the first with the assault upon Thebes, and the second with its repulse, Oedipus is dead, and in the *Oed. Tyr.* Iocasta had killed herself previously. Her appearance in the *Phoenissae,* Wecklein thinks, is not merely to afford the striking scene of her attempt at reconciling her sons, but to heighten the emotional effect of the catastrophe, their death.

Euripides had previously ventured upon an innovation in his *Oedipus,* in which the exposed Oedipus was found by Queen Periboea as she was washing clothes by the sea (cf. the similar scene in the first chorus of the *Hippolytus*), by making the servants of Laius blind him (Eur. frag. *Oed.*) when he was

known to be the murderer of Laius; and the *Antigone* contained the marriage of the heroine to Haemon.

So again the characters are conceived differently. In Aeschylus, Eteocles has our whole sympathy. He is animated by the noble passion of defending his country; but combined with this is a fierce hatred of his brother, and a consciousness that his existence is cursed. This consciousness helps to veil the bad passion, and to make us feel more sympathetic towards the catastrophe. 'From this consciousness of his doom, his honour, and his high enthusiasm to fight and die for his country, and the hatred of his brother who is also the enemy of his country, Aeschylus has created a character which is among the greatest that poetry has conceived. He is the one character who touches the daemonic figure of Hagen in the *Nibelungenlied*.'[1] In the *Phoenissae*, on the other hand, Eteocles stands for the originator of the strife; 'he indulges his passion for kingship heartlessly, and worships the principles which Callicles expounds in the *Gorgias* of Plato.' Polynices is in complete contrast with him. In the *Septem*, the working out of the curse is prominent, and Eteocles is mastered by the knowledge of his coming doom. In the *Phoenissae* the working of the curse does not appear, but his personal passion drives him on.

It is a good illustration of Euripides' feeling that 'the proper study of mankind is Man,' or as Keble put it,[2] 'Ut inter Musarum amicos quasi quidam Socrates fiat, deducturus utique Poesin, ut ille Philosophiam, de caelo et nubibus in quotidianam hanc vitam.'

The favourable view of Eteocles must of course have been that of the original Theban legend, and such was the presentation in the *Oedipodea*. But Euripides, like the *Thebaid*, gives the rights to Polynices.

[1] Wecklein, *Phoen.* Introd. p. 12.
[2] *Praelectiones Academicae*, xxix. 593.

Sophocles, *Ant.* 110 *sq.*, appears to follow Aeschylus' presentation, which was favourable to Eteocles, but in *O. C.* 1254-1456, which is later than the *Phoenissae*, Polynices appears more unfortunate than blameworthy. In Aeschylus the brothers have quarrelled about the sovereignty and Eteocles has ejected his brother; they perhaps are twins (so Verrall and Tucker); in Sophocles, Eteocles is the younger and has expelled Polynices, πόλιν πείσας (Soph. *O. C.* 1295-9). But in Euripides, Polynices is the younger, and the compact by which they are to reign in alternate years has been broken by Eteocles (*Phoen.* 69, Weck. pref. 12). Similarly in Eurip. *Suppl.* 150 *sq.*, Polynices has left Thebes voluntarily to avoid the curse:

ἀραῖς πατρῴαις, μὴ κασίγνητον κτάνοι.

We have seen a similar divergence in the logographers: Hellanicus (Schol. to *Phoen.* 71) said that Polynices ceded the power to Eteocles without anger; that is, that Eteocles gave him the choice whether he would have the throne, or take his share of the wealth, and inhabit another city; while Pherecydes said that Polynices had been forcibly expelled.

In the *Phoenissae* the right of Polynices' cause is insisted on (154, 258 *sqq.*, 319, 1200); his mother and his sister hang on him tenderly (161). He would like to be reconciled with Eteocles, and dying he bewails his brother lying dead beside him. Thus the defence of his cause can begin with the beautiful lines:

ἁπλοῦς ὁ μῦθος τῆς ἀληθείας ἔφυ,
κοὐ ποικίλων δεῖ τἄνδιχ' ἑρμηνευμάτων,

while Eteocles calls sophistry to its aid, and his speech closes with the characteristic words:

εἴπερ γὰρ ἀδικεῖν χρή, τυραννίδος πέρι
κάλλιστον ἀδικεῖν, τἄλλα δ' εὐσεβεῖν χρεών.

By this meeting of the brothers which leads to an *Ἀγὼν σοφίας*, Euripides has created a new interest. Again, it would have shown a want of originality to repeat Aeschylus' device of describing the seven Argive leaders and their opponents by a messenger. There is therefore inserted (and, as will be seen presently, there is no reason to doubt its genuineness), after the model of the celebrated scene in Homer, a *Τειχοσκοπία* in which Antigone receives a description of the Argive leaders from the *Παιδαγωγός*. The incident of Menoeceus, Wecklein (p. 19) acutely points out, almost forms a rival climax. It is mentioned in Paus. ix. 25. 1. The original story, of course, had not this incident, but was concerned with the fate of the protagonists. But before Euripides' eyes hovered the idea of 'a town brought to destruction through the folly of the ruling prince, saved from ruin through the nobleness of a member of the princely family.'[1] Euripides' other martyrs are girls, Macaria (*Heraclidae*), Iphigenia (*Iph. Aul.*), Polyxena (*Hecuba*), while Praxithea in the *Erechtheus* sacrifices her children. The truce, the meeting of the brothers, and Iocasta's attempt at reconciliation are original. The mother's love is wrecked by the elder son's passion for kingship; and the father's curse would have been ineffectual, if the passion of the sons had not stood in the way.[2] The mother's pleading is a step in advance of the treatment of Aeschylus (*Sept.*, 673) where the Chorus take up their time-honoured task of preaching peace.

But Euripides has not introduced some characters who were prominent in the story; either the tragic figure of Amphiaraus (*Sept.*, 555-612):

ξυνεισβὰς πλοῖον εὐσεβὴς ἀνὴρ
ναύτῃσι θερμοῖς καὶ πανουργίᾳ τινί

who would hold Polynices back from warring against his

[1] Wecklein.
[2] Wecklein, Pref. 17.

country, but who, says Eteocles, must perish with his companions, ὁμιλίᾳ κακῇ; or that of Tydeus, who in Aeschylus is the evil spirit of the war. (*Sept.*, 559 *sq.*; Wecklein pref. 2.)

We may accept the judgment of the Hypothesis: περιπαθεῖς ἄγαν αἱ Φοίνισσαι τῇ τραγῳδίᾳ, not merely because, as the Hypothesis continues, so many of the characters were killed, but in a wider sense, as full of the spirit of tragedy.

ARGUMENT

1-87. Iocasta the Queen speaks the *Prologue*, telling the story that leads up to the incidents of the play.

87-201. *Lyrical duet* between Antigone and an old servant. They ascend the palace roof to view the Argive army, and the servant points out to Antigone the seven chiefs.

202-260. *Parodos.* The chorus of Phoenician maidens enter, and tell their story.

261- *First Epeisodion.*

637. Polynices enters and addresses the chorus; they summon Iocasta.

303-353. A *Monody* sung on the stage by Iocasta, who sadly welcomes Polynices.

355-442. Polynices tells Iocasta the story of his exile, his marriage, and the gathering of his host.

405. Eteocles enters—Iocasta urges him to deal gently with his brother.

469. Polynices pleads his cause.

499. But Eteocles rejects his plea.

528. Iocasta beseeches Eteocles to yield.

588. Eteocles hardens his heart and drives Polynices forth with stern words; Polynices defies him.

638-689. *First Stasimon.* The chorus sing of the founding of Thebes by Cadmus, and the sowing of the Dragon's teeth.

690-783. *Second Epeisodion.* Eteocles summons Creon his uncle; he tells him how an Argive captive has come in with the news that Thebes will soon be attacked. They lay their plans.

784-833. *Second Stasimon.* The chorus forebode battle. The Sphinx was a grievous bane to Thebes; a new woe is threatening, but Thebes has a glorious past in war.

834-1019. *Third Epeisodion.* The blind prophet Teiresias enters, led by his daughter, with Menoeceus; Creon has

summoned him to give advice. There is but one way of safety, which he shrinks to tell. Urged by Creon, he tells him that he must slay his son Menoeceus for his country. Creon refuses, and urges Menoeceus to fly from the country. Menoeceus consents, and Creon leaves the stage. But Menoeceus has deceived his father and will not be branded as a coward; he will give his life and save his country.

1019-1065. *Third Stasimon.* The chorus sing of the Sphinx and Thebes's deliverance. Now praise to Menoeceus, who is dying for his country!

1066-1282. *Fourth Epeisodion.* A messenger appears, and in his first speech gives an account of the battle; and of the repulse of the Argives; then, in his second speech (1217), of the determination of the two brothers to meet in combat, and he urges Iocasta to restrain them. Iocasta and Antigone go to part them.

1284-1306. *Fourth Stasimon.* The chorus lament the coming contest.

1310-1479. *Fifth Epeisodion.* Creon enters, with attendants bearing the body of his son Menoeceus; he asks for Iocasta, and is told she has gone to part the brothers. A messenger is seen approaching; he tells of the brothers' duel (1356 *sq.*), and of their last moments (1427 *sq.*), and how Iocasta slew herself over their bodies with her own hand.

1485-1538. *Monody* of Antigone over her two brothers and her mother. She calls her old blind father Oedipus forth from the palace.

1540-1581. *Lyrical duet* between Oedipus and Antigone.

1584-1763. Ἔξοδος. Creon announces that Oedipus must leave Thebes; Oedipus appeals to him. Creon refuses, and says that Polynices' corpse is to be cast out unburied, and that Antigone is to marry his son Haemon.

Antigone defies him.

Antigone says she will accompany Oedipus into exile; they leave the stage together.

1759. Oedipus speaks parting words to the Thebans.

THE PHOENISSAE OF EURIPIDES

ΥΠΟΘΕΣΙΣ ΦΟΙΝΙΣΣΩΝ

Ἐτεοκλῆς παραλαβὼν τὴν Θηβῶν βασιλείαν ἀποστερεῖ τοῦ μέρους τὸν ἀδελφὸν Πολυνείκην· φυγὰς δὲ εἰς Ἄργος ἐκεῖνος παραγενόμενος ἔγημε τὴν θυγατέρα τοῦ βασιλέως Ἀδράστου, κατελθεῖν εἰς τὴν πατρίδα φιλοτιμούμενος. καὶ πείσας τὸν πενθερὸν συνήθροισεν ἀξιόχρεων στρατὸν ἐπὶ Θήβας κατὰ τοῦ ἀδελφοῦ. ἡ δὲ μήτηρ Ἰοκάστη ἔπεισεν αὐτὸν ὑπόσπονδον εἰσελθεῖν εἰς τὴν πόλιν καὶ διαλεχθῆναι πρότερον πρὸς τὸν ἀδελφὸν περὶ τῆς ἀρχῆς· δεινοπροσωπήσαντος δὲ ὑπὲρ τῆς τυραννίδος τοῦ Ἐτεοκλέους ἡ μὲν Ἰοκάστη συναγαγεῖν τὰ τέκνα εἰς φιλίαν οὐκ ἠδύνατο, Πολυνείκης δὲ ὡς πρὸς πολέμιον λοιπὸν παραταξόμενος ἀνεχώρησε τῆς πόλεως. ἔχρησε δὲ ὁ Τειρεσίας νίκην ἔσεσθαι τοῖς Θηβαίοις, ἐὰν ὁ παῖς Κρέοντος Μενοικεὺς σφάγιον Ἄρει γένηται. ὁ μὲν οὖν Κρέων ἠρνήσατο ἐπιδοῦναι τῇ πόλει τὸν παῖδα, ὁ δὲ νεανίσκος ἐβουλεύετο καί<τοι>τοῦ πατρὸς αὐτῷ φυγὴν μετὰ χρημάτων διδόντος ἑαυτὸν ἀποσφάξαι. καὶ δὴ καὶ ἔπραξε. Θηβαῖοι δὲ τοὺς ἡγεμόνας τῶν Ἀργείων ἔσφαξαν. Ἐτεοκλῆς δὲ καὶ Πολυνείκης μονομαχήσαντες ἀνεῖλον ἀλλήλους. ἡ μὲν οὖν μήτηρ αὐτῶν εὑροῦσα νεκροὺς τοὺς υἱοὺς ἔσφαξεν ἑαυτήν· ὁ δὲ ταύτης ἀδελφὸς Κρέων παρέλαβε τὴν βασιλείαν. οἱ δὲ Ἀργεῖοι νικηθέντες τῇ μάχῃ ἀνεχώρησαν. Κρέων δὲ δυσχερῶς φέρων τοὺς μὲν ὑπὸ τῇ Καδμείᾳ τῶν πολεμίων πεσόντας οὐκ ἔδωκεν εἰς ταφήν, Πολυνείκην δὲ ἀκήδευτον ἔρριψεν, Οἰδίπουν δὲ φυγάδα τῆς πατρῴας ἀπέπεμψεν, ἐφ' ὧν μὲν οὐ φυλάξας τὸν ἀνθρώπινον νόμον, ἐφ' ὧν δὲ τὴν ὀργὴν λογοποιήσας οὐδὲ παρὰ τὴν δυστυχίαν ἐλεήσας.

Περιπαθεῖς ἄγαν αἱ Φοίνισσαι τῇ τραγῳδίᾳ. ἀπώλετο γὰρ ὁ Κρέοντος υἱὸς ἀπὸ τοῦ τείχους ὑπὲρ τῆς πόλεως ἀποθανών· ἀπέθανον δὲ καὶ οἱ δύο ἀδελφοὶ ὑπ' ἀλλήλων, καὶ Ἰοκάστη ἡ μήτηρ ἀνεῖλεν ἑαυτὴν ἐπὶ τοῖς παισί, καὶ οἱ ἐπὶ Θήβας στρατευσάμενοι Ἀργεῖοι ἀπώλοντο, καὶ ἄταφος Πολυνείκης πρόκειται, καὶ ὁ Οἰδίπους τῆς

πατρίδος ἐκβάλλεται καὶ σὺν αὐτῷ ἡ θυγάτηρ Ἀντιγόνη. ἔστι δὲ τὸ δρᾶμα καὶ πολυπρόσωπον καὶ γνωμῶν μεστὸν πολλῶν τε καὶ καλῶν.

Τὸ δρᾶμά ἐστι μὲν ταῖς σκηνικαῖς ὄψεσι καλόν, ἐπεὶ καὶ παραπληρωματικόν. ἥ τε ἀπὸ τῶν τειχέων Ἀντιγόνη θεωροῦσα μέρος οὐκ ἔστι δράματος, καὶ ὁ ὑπόσπονδος Πολυνείκης οὐδενὸς ἕνεκα παραγίνεται, ὅ τε ἐπὶ πᾶσι μετ' ᾠδῆς ἀδολέσχου φυγαδευόμενος Οἰδίπους προσέρραπται διὰ κενῆς.

ΧΡΗΣΜΟΣ

Λάιε Λαβδακίδη, παίδων γένος ὄλβιον αἰτεῖς·
τέξεις μὲν φίλον υἱόν, ἀτὰρ τόδε σοι μόρος ἔσται,
παιδὸς ἑοῦ χείρεσσι λιπεῖν βίον· ὣς γὰρ ἔνευσε
Ζεὺς Κρονίδης Πέλοπος στυγεραῖς ἀραῖσι πιθήσας,
οὗ φίλον ἥρπασας υἱόν· ὁ δ' ηὔξατό σοι τάδε πάντα.

ΤΟ ΤΗΣ ΣΦΙΓΓΟΣ ΑΙΝΙΓΜΑ

ἔστι δίπουν ἐπὶ γῆς καὶ τετράπον, οὗ μία φωνή,
καὶ τρίπον· ἀλλάσσει δὲ φυὴν μόνον, ὅσσ' ἐπὶ γαῖαν
ἑρπετὰ γίνονται ἀνά τ' αἰθέρα καὶ κατὰ πόντον.
ἀλλ' ὁπόταν πλεόνεσσιν ἐρειδόμενον ποσὶ βαίνῃ,
ἔνθα μένος γυίοισιν ἀφαυρότερον πέλει αὐτοῦ.

ΛΥΣΙΣ ΤΟΥ ΑΙΝΙΓΜΑΤΟΣ

κλῦθι καὶ οὐκ ἐθέλουσα, κακόπτερε μοῦσα θανόντων,
φωνῆς ἡμετέρης, σῆς τέλος ἀμπλακίης·
ἄνθρωπον κατέλεξας, ὃς ἡνίκα γαῖαν ἐφέρπει
πρῶτον ἔφυ τετράπους νήπιος ἐκ λαγόνων,
γηραλέος δὲ πέλων τρίτατον πόδα βάκτρον ἐρείδει
αὐχένα φορτίζων γήραϊ καμπτόμενος.

Λάιος ἀπὸ Θηβῶν παραγενόμενος κατὰ τὴν ὁδὸν ἐθεάσατο Χρύσιππον τὸν υἱὸν τοῦ Πέλοπος. τούτου ἐρασθεὶς ἠξίου αὐτὸν παραγενέσθαι εἰς Θήβας σὺν αὐτῷ. τοῦ δὲ μὴ τοῦτο ποιῆσαι βουληθέντος ἥρπασεν ὁ Λάιος λάθρα τοῦ ἑαυτοῦ πατρός. ἐπὶ πολὺ δὲ αὐτοῦ θρηνοῦντος

διὰ τὴν τοῦ παιδὸς ἀπώλειαν ὕστερον ἔμαθε καὶ μαθὼν κατηράσατο τῷ αὐτὸν ἀνελόντι μὴ παιδοποιῆσαι, εἰ δὲ τοῦτο γένηται, ὑπὸ τοῦ τικτομένου ἀναιρεθῆναι.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ ΥΠΟΘΕΣΙΣ

Ἐπιστρατεία Πολυνείκους μετὰ τῶν Ἀργείων ἐπὶ Θήβας καὶ ἀπώλεια τῶν ἀδελφῶν Πολυνείκους καὶ Ἐτεοκλέους καὶ θάνατος Ἰοκάστης. ἡ μυθοποιία κεῖται παρ' Αἰσχύλῳ ἐν Ἑπτὰ ἐπὶ Θήβας πλὴν τῆς Ἰοκάστης . . . † ἐπὶ Ναυσικράτους ἄρχοντος . . . δεύτερος Εὐριπίδης . . . καθῆκε διδασκαλίαν περὶ τούτου. καὶ γὰρ ταῦτα ὁ Οἰνόμαος καὶ Χρύσιππος καὶ . . . σῴζεται.† ὁ χορὸς συνέστηκεν ἐκ Φοινισσῶν γυναικῶν. προλογίζει δὲ Ἰοκάστη.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

ΙΟΚΑΣΤΗ.

ΠΑΙΔΑΓΩΓΟΣ.

ΑΝΤΙΓΟΝΗ.

ΧΟΡΟΣ ΕΚ ΦΟΙΝΙΣΣΩΝ

ΠΟΛΥΝΕΙΚΗΣ.

ΕΤΕΟΚΛΗΣ.

ΚΡΕΩΝ.

ΤΕΙΡΕΣΙΑΣ.

ΜΕΝΟΙΚΕΥΣ.

ΑΓΓΕΛΟΣ.

ΕΤΕΡΟΣ ΑΓΓΕΛΟΣ

ΟΙΔΙΠΟΥΣ.

ΦΟΙΝΙΣΣΑΙ.

ΙΟΚΑΣΤΗ.

Ὦ τὴν ἐν ἄστροις οὐρανοῦ τέμνων ὁδὸν
καὶ χρυσοκολλήτοισιν ἐμβεβὼς δίφροις
Ἥλιε, θοαῖς ἵπποισιν εἱλίσσων φλόγα,
ὡς δυστυχῆ Θήβαισι τῇ τόθ' ἡμέρᾳ
ἀκτῖν' ἐφῆκας, Κάδμος ἡνίκ' ἦλθε γῆν
τήνδ', ἐκλιπὼν Φοίνισσαν ἐναλίαν χθόνα·
ὃς παῖδα γήμας Κύπριδος Ἁρμονίαν ποτὲ
Πολύδωρον ἐξέφυσε, τοῦ δὲ Λάβδακον
φῦναι λέγουσιν, ἐκ δὲ τοῦδε Λάιον.
ἐγὼ δὲ παῖς μὲν κλῄζομαι Μενοικέως,
Κρέων τ' ἀδελφὸς μητρὸς ἐκ μιᾶς ἔφυ·
καλοῦσι δ' Ἰοκάστην με, τοῦτο γὰρ πατὴρ
ἔθετο, γαμεῖ δὲ Λάιός μ'· ἐπεὶ δ' ἄπαις
ἦν χρόνια λέκτρα τἄμ' ἔχων ἐν δώμασιν,
ἐλθὼν ἐρωτᾷ Φοῖβον ἐξαιτεῖ θ' ἅμα
παίδων ἐς οἴκους ἀρσένων κοινωνίαν.
ὁ δ' εἶπεν· ὦ Θήβαισιν εὐίπποις ἄναξ,
μὴ σπεῖρε τέκνων ἄλοκα δαιμόνων βίᾳ·
εἰ γὰρ τεκνώσεις παῖδ', ἀποκτενεῖ σ' ὁ φύς,
καὶ πᾶς σὸς οἶκος βήσεται δι' αἵματος.
ὁ δ' ἡδονῇ δοὺς ἔς τε βακχείαν πεσὼν
ἔσπειρεν ἡμῖν παῖδα, καὶ σπείρας, λέχους
γνοὺς τἀμπλάκημα τοῦ θεοῦ τε τὴν φάτιν
λειμῶν' ἐς Ἥρας καὶ Κιθαιρῶνος λέπας
δίδωσι βουκόλοισιν ἐκθεῖναι βρέφος,

σφυρῶν σιδηρᾶ κέντρα διαπείρας μέσων·
ὅθεν νιν Ἑλλὰς ὠνόμαζεν Οἰδίπουν.
Πολύβου δέ νιν λαβόντες ἱπποβουκόλοι
φέρουσ' ἐς οἴκους ἔς τε δεσποίνης χέρας
ἔθηκαν. ἡ δὲ τὸν ἐμὸν ὠδίνων πόνον
μαστοῖς ὑφεῖτο καὶ πόσιν πείθει τεκεῖν.
ἤδη δὲ πυρσαῖς γένυσιν ἐξανδρούμενος
παῖς οὑμὸς ἢ γνοὺς ἤ τινος μαθὼν πάρα
ἔστειχε τοὺς φύσαντας ἐκμαθεῖν θέλων
πρὸς δῶμα Φοίβου, Λάιός θ' οὑμὸς πόσις
τὸν ἐκτεθέντα παῖδα μαστεύων μαθεῖν
εἰ μηκέτ' εἴη. καὶ ξυνάπτετον πόδα
ἐς ταὐτὸν ἄμφω Φωκίδος σχιστῆς ὁδοῦ.
καί νιν κελεύει Λαΐου τροχηλάτης·
ὦ ξένε, τυράννοις ἐκποδὼν μεθίστασο.
ὁ δ' εἷρπ' ἄναυδος, μέγα φρονῶν. πῶλοι δέ νιν
χηλαῖς τένοντας ἐξεφοίνισσον ποδῶν.
ὅθεν—τί τἀκτὸς τῶν κακῶν με δεῖ λέγειν;—
παῖς πατέρα καίνει καὶ λαβὼν ὀχήματα
Πολύβῳ τροφεῖ δίδωσιν. ὡς δ' ἐπεζάρει
Σφὶγξ ἁρπαγαῖσι πόλιν ἐμός τ' οὐκ ἦν πόσις,
Κρέων ἀδελφὸς τἀμὰ κηρύσσει λέχη·
ὅστις σοφῆς αἴνιγμα παρθένου μάθοι,
τούτῳ ξυνάψειν λέκτρα. τυγχάνει δέ πως
μούσας ἐμὸς παῖς Οἰδίπους Σφιγγὸς μαθών·
ὅθεν τύραννος τῆσδε γῆς καθίσταται,
καὶ σκῆπτρ' ἔπαθλα τῆσδε λαμβάνει χθονός.
γαμεῖ δὲ τὴν τεκοῦσαν οὐκ εἰδὼς τάλας
οὐδ' ἡ τεκοῦσα παιδὶ συγκοιμωμένη.
τίκτω δὲ παῖδας παιδὶ δύο μὲν ἄρσενας,
Ἐτεοκλέα κλεινήν τε Πολυνείκους βίαν,
κόρας τε δισσάς· τὴν μὲν Ἰσμήνην πατὴρ
ὠνόμασε, τὴν δὲ πρόσθεν Ἀντιγόνην ἐγώ.
μαθὼν δὲ τἀμὰ λέκτρα μητρῴων γάμων

ὁ πάντ' ἀνατλὰς Οἰδίπους παθήματα
ἐς ὄμμαθ' αὑτοῦ δεινὸν ἐμβάλλει φόνον,
χρυσηλάτοις πόρπαισιν αἱμάξας κόρας.
ἐπεὶ δὲ τέκνων γένυς ἐμῶν σκιάζεται,
κλῄθροις ἔκρυψαν πατέρ', ἵν' ἀμνήμων τύχη
γένοιτο πολλῶν δεομένη σοφισμάτων.
ζῶν δ' ἔστ' ἐν οἴκοις. πρὸς δὲ τῆς τύχης νοσῶν
ἀρὰς ἀρᾶται παισὶν ἀνοσιωτάτας,
θηκτῷ σιδήρῳ δῶμα διαλαχεῖν τόδε.
τὼ δ' ἐς φόβον πεσόντε, μὴ τελεσφόρους
εὐχὰς θεοὶ κραίνωσιν οἰκούντων ὁμοῦ,
ξυμβάντ' ἔταξαν τὸν νεώτερον πάρος
φεύγειν ἑκόντα τήνδε Πολυνείκη χθόνα,
Ἐτεοκλέα δὲ σκῆπτρ' ἔχειν μένοντα γῆς
ἐνιαυτὸν ἀλλάσσοντ'. ἐπεὶ δ' ἐπὶ ζυγοῖς
καθέζετ' ἀρχῆς, οὐ μεθίσταται θρόνων,
φυγάδα δ' ἀπωθεῖ τῆσδε Πολυνείκη χθονός.
ὁ δ' Ἄργος ἐλθών, κῆδος Ἀδράστου λαβών,
πολλὴν ἀθροίσας ἀσπίδ' Ἀργείων ἄγει·
ἐπ' αὐτὰ δ' ἐλθὼν ἑπτάπυλα τείχη τάδε,
πατρῷ' ἀπαιτεῖ σκῆπτρα καὶ μέρη χθονός.
ἐγὼ δ' ἔριν λύουσ' ὑπόσπονδον μολεῖν
ἔπεισα παιδὶ παῖδα πρὶν ψαῦσαι δορός.
ἥξειν δ' ὁ πεμφθείς φησιν αὐτὸν ἄγγελος.
ἀλλ', ὦ φαεννὰς οὐρανοῦ ναίων πτυχὰς
Ζεῦ, σῶσον ἡμᾶς, δὸς δὲ σύμβασιν τέκνοις.
χρὴ δ', εἰ σοφὸς πέφυκας, οὐκ ἐᾶν βροτὸν
τὸν αὐτὸν αἰεὶ δυστυχῆ καθεστάναι.

ΠΑΙΔΑΓΩΓΟΣ.

ὦ κλεινὸν οἴκοις Ἀντιγόνη θάλος πατρί,
ἐπεί σε μήτηρ παρθενῶνας ἐκλιπεῖν
μεθῆκε μελάθρων ἐς διῆρες ἔσχατον

στράτευμ' ἰδεῖν Ἀργεῖον ἱκεσίαισι σαῖς,
ἐπίσχες, ὡς ἂν προυξερευνήσω στίβον,
μή τις πολιτῶν ἐν τρίβῳ φαντάζεται,
κἀμοὶ μὲν ἔλθῃ φαῦλος ὡς δούλῳ ψόγος,
σοὶ δ' ὡς ἀνάσσῃ· πάντα δ' ἐξειδὼς φράσω
ἅ τ' εἶδον εἰσήκουσά τ' Ἀργείων πάρα,
σπονδὰς ὅτ' ἦλθον σῷ κασιγνήτῳ φέρων
ἐνθένδ' ἐκεῖσε δεῦρό τ' αὖ κείνου πάρα.
  ἀλλ' οὔτις ἀστῶν τοῖσδε χρίμπτεται δόμοις·
κέδρου παλαιὰν κλίμακ' ἐκπέρα ποδί·
σκόπει δὲ πεδία καὶ παρ' Ἰσμηνοῦ ῥοὰς
Δίρκης τε νᾶμα πολεμίων στράτευμ' ὅσον.

ΑΝΤΙΓΟΝΗ.

ὄρεγέ νυν ὄρεγε γεραιὰν νέᾳ
χεῖρ', ἀπὸ κλιμάκων
ἴχνος ἐπαντέλλων.

ΠΑΙ. ἰδοὺ ξύναψον, παρθέν'· ἐς καιρὸν δ' ἔβης·
κινούμενον γὰρ τυγχάνει Πελασγικὸν
στράτευμα, χωρίζουσι δ' ἀλλήλων λόχους.

ΑΝ. ἰὼ πότνια παῖ Λατοῦς
Ἑκάτα, κατάχαλκον ἅπαν
πεδίον ἀστράπτει.

ΠΑΙ. οὐ γάρ τι φαύλως ἦλθε Πολυνείκης χθόνα,
πολλοῖς μὲν ἵπποις μυρίοις δ' ὅπλοις βρέμων.

ΑΝ. ἆρα πύλαις κλῇθρων χαλκόδετ' ἔμβολα
λαϊνέοισιν Ἀμφίονος ὀργάνοις
τείχεος ἥρμοσται;

ΠΑΙ. θάρσει· τά γ' ἔνδον ἀσφαλῶς ἔχει πόλις.
ἀλλ' εἰσόρα τὸν πρῶτον, εἰ βούλῃ μαθεῖν.

ΑΝ. τίς οὗτος ὁ λευκολόφας,
πρόπαρ ὃς ἁγεῖται στρατοῦ
πάγχαλκον ἀσπίδ' ἀμφὶ βρα-
χίονι κουφίζων;

ΠΑΙ. λοχαγός, ὦ δέσποινα— ΑΝ. τίς πόθεν γεγώς;
αὔδασον, ὦ γεραιέ, τίς ὀνομάζεται;
ΠΑΙ. οὗτος Μυκηναῖος μὲν αὐδᾶται γένος,
Λερναῖα δ' οἰκεῖ νάμαθ', Ἱππομέδων ἄναξ.
ΑΝ. ἓ ἕ ὡς γαῦρος, ὡς φοβερὸς εἰσιδεῖν,
γίγαντι γηγενέτᾳ προσόμοιος
ἀστρωπὸς ἐν γραφαῖσιν, οὐχὶ πρόσφορος
ἁμερίῳ γέννᾳ.
ΠΑΙ. τὸν δ' ἐξαμείβοντ' οὐχ ὁρᾷς Δίρκης ὕδωρ;
ΑΝ. ἄλλος ἄλλος ὅδε τευχέων τρόπος.
τίς δ' ἐστὶν οὗτος; ΠΑΙ. παῖς μὲν Οἰνέως ἔφυ
Τυδεύς, Ἄρη δ' Αἰτωλὸν ἐν στέρνοις ἔχει.
ΑΝ. οὗτος ὁ τᾶς Πολυνείκεος, ὦ γέρον,
αὐτοκασιγνήτᾳ νύμφας
ὁμόγαμος κυρεῖ;
ὡς ἀλλόχρως ὅπλοισι, μειξοβάρβαρος.
ΠΑΙ. σακεσφόροι γὰρ πάντες Αἰτωλοί, τέκνον,
λόγχαις τ' ἀκοντιστῆρες εὐστοχώτατοι.
ΑΝ. σὺ δ', ὦ γέρον, πῶς αἰσθάνῃ σαφῶς τάδε;
ΠΑΙ. σημεῖ' ἰδὼν τότ' ἀσπίδων ἐγνώρισα.
[σπονδὰς ὅτ' ἦλθον σῷ κασιγνήτῳ φέρων·
ἃ προσδεδορκὼς οἶδα τοὺς ὡπλισμένους.]
ΑΝ. τίς δ' οὗτος ἀμφὶ μνῆμα τὸ Ζήθου περᾷ
καταβόστρυχος, ὄμμασι γοργὸς εἰσ-
ιδεῖν νεανίας;
λοχαγός, ὡς ὄχλος νιν ὑστέρῳ ποδὶ
πάνοπλος ἀμφέπει.
ΠΑΙ. ὅδ' ἐστὶ Παρθενοπαῖος, Ἀταλάντης γόνος.
ΑΝ. ἀλλά νιν ἁ κατ' ὄρη μετὰ ματέρος
Ἄρτεμις ἱεμένα τόξοις δαμάσασ' ὀλέσειεν,
ὃς ἐπ' ἐμὰν πόλιν ἔβα πέρσων.
ΠΑΙ. εἴη τάδ', ὦ παῖ. σὺν δίκῃ δ' ἥκουσι γῆν·
ὃ καὶ δέδοικα μὴ σκοπῶσ' ὀρθῶς θεοί.
ΑΝ. ποῦ δ' ὃς ἐμοὶ μιᾶς ἐγένετ' ἐκ ματρὸς

πολυπόνῳ μοίρᾳ ;
ὦ φίλτατ', εἰπέ, ποῦ 'στι Πολυνείκης, γέρον.
ΠΑΙ. ἐκεῖνος ἑπτὰ παρθένων τάφου πέλας
Νιόβης 'Αδράστῳ πλησίον παραστατεῖ.
ὁρᾷς ; ΑΝ. ὁρῶ δῆτ' οὐ σαφῶς, ὁρῶ δέ πως
μορφῆς τύπωμα στέρνα τ' ἐξῃκασμένα.
ἀνεμώκεος εἴθε δρόμον νεφέλας
ποσὶν ἐξανύσαιμι δι' αἰθέρος
πρὸς ἐμὸν ὁμογενέτορα, περὶ δ' ὠλένας
δέρᾳ φιλτάτᾳ βάλοιμι χρόνῳ,
φυγάδα μέλεον. ὡς
ὅπλοισι χρυσέοισιν ἐκπρεπής, γέρον,
ἑῴοις ὅμοια φλεγέθων βολαῖς.
ΠΑΙ. ἥξει δόμους τούσδ', ὥστε σ' ἐμπλῆσαι χαρᾶς,
ἔνσπονδος. ΑΝ. οὗτος δ', ὦ γεραιέ, τις κυρεῖ,
ὃς ἅρμα λευκὸν ἡνιοστροφεῖ βεβώς ;
ΠΑΙ. ὁ μάντις 'Αμφιάραος, ὦ δέσποιν', ὅδε·
σφάγια δ' ἅμ' αὐτῷ, γῆς φιλαίματοι ῥοαί.
ΑΝ. ὦ λιπαροζώνου θύγατερ ἁ Λατοῦς
Σελαναία, χρυσεόκυκλον φέγγος,
ὡς ἀτρεμαῖα κέντρα καὶ σώφρονα
πώλων μεταφρένοις ἰθύνει.
ποῦ δ' ὃς τὰ δεινὰ τῇδ' ἐφυβρίζει πόλει
Καπανεύς ; ΠΑΙ. ἐκεῖνος προσβάσεις τεκμαίρεται
πύργων, ἄνω τε καὶ κάτω τείχη μετρῶν.
ΑΝ. ἰώ,
Νέμεσι καὶ Διὸς βαρύβρομοι βρονταί,
κεραυνοῦ τε φῶς αἰθαλόεν, σύ τοι
μεγαλαγορίαν ὑπεράνορα κοιμίζεις·
ὅδ' ἐστίν, αἰχμαλωτίδας
ὃς δορὶ Θηβαίας Μυκήνῃς φησὶν
Λερναίᾳ τε δώσειν τριαίνᾳ,
Ποσειδανίοις 'Αμυμωνίοις
ὕδασι, δουλείαν περιβαλών ;

μήποτε, μήποτε τάνδ', ὦ πότνια,
χρυσεοβόστρυχον ὦ Διὸς ἔρνος
Ἄρτεμι, δουλοσύναν τλαίην.

ΠΑΙ. ὦ τέκνον, ἔσβα δῶμα καὶ κατὰ στέγας
ἐν παρθενῶσι μίμνε σοῖς, ἐπεὶ πόθου
ἐς τέρψιν ἦλθες ὧν ἔχρῃζες εἰσιδεῖν.
ὄχλος γάρ, ὡς ταραγμὸς εἰσῆλθεν πόλιν,
χωρεῖ γυναικῶν πρὸς δόμους τυραννικούς.
φιλόψογον δὲ χρῆμα θηλειῶν ἔφυ,
σμικράς τ' ἀφορμὰς ἢν λάβωσι τῶν λόγων,
πλείους ἐπεσφέρουσιν· ἡδονὴ δέ τις
γυναιξὶ μηδὲν ὑγιὲς ἀλλήλας λέγειν.

ΧΟΡΟΣ.

Τύριον οἶδμα λιποῦσ' ἔβαν — στρ.
ἀκροθίνια Λοξίᾳ
Φοινίσσας ἀπὸ νάσου
Φοίβῳ δούλα μελάθρων,
ἵν' ὑπὸ δειράσι νιφοβόλοις
Παρνασοῦ κατενάσθη,
Ἰόνιον κατὰ πόντον ἐλά-
τᾳ πλεύσασα περιρρύτῳ
ὑπὲρ ἀκαρπίστων πεδίων
Σικελίας Ζεφύρου πνοαῖς
ἱππεύσαντος ἐν οὐρανῷ
κάλλιστον κελάδημα.

πόλεος ἐκπροκριθεῖσ' ἐμᾶς — ἀντ.
καλλιστεύματα Λοξίᾳ
Καδμείων ἔμολον γᾶν,
κλεινῶν Ἀγηνοριδᾶν
ὁμογενεῖς ἐπὶ Λαΐου
πεμφθεῖσ' ἐνθάδε πύργους.
ἴσα δ' ἀγάλμασι χρυσοτεύ-

κτοις Φοίβῳ λάτρις ἐγενόμαν.
ἔτι δὲ Κασταλίας ὕδωρ
περιμένει με κόμας ἐμᾶς
δεῦσαι παρθένιον χλιδὰν
Φοιβείαισι λατρείαις.

ὦ λάμπουσα πέτρα πυρὸς ἐπῳδ.
δικόρυφον σέλας ὑπὲρ ἄκρων
βακχείων Διονύσου,
οἴνα θ', ἃ καθαμέριον
στάζεις τὸν πολύκαρπον
οἰνάνθας ἱεῖσα βότρυν,
ζάθεά τ' ἄντρα δράκοντος οὔ-
ρειαί τε σκοπιαὶ θεῶν,
νιφόβολόν τ' ὄρος ἱερόν εἱ-
λίσσων ἀθανάτας θεοῦ
χορὸς, γενοίμαν ἄφοβος
παρὰ μεσόμφαλα γύαλα Φοί-
βου Δίρκαν προλιποῦσα.

νῦν δέ μοι πρὸ τειχέων στρ.
θούριος μολὼν Ἄρης
αἷμα δάιον φλέγει
τᾷδ', ὃ μὴ τύχοι, πόλει·
κοινὰ γὰρ φίλων ἄχη,
κοινὰ δ', εἴ τι πείσεται
ἑπτάπυργος ἅδε γᾶ,
Φοινίσσᾳ χώρᾳ. φεῦ φεῦ.
κοινὸν αἷμα, κοινὰ τέκεα
τᾶς κερασφόρου πέφυκεν Ἰοῦς·
ὧν μέτεστί μοι πόνων.

ἀμφὶ δὲ πτόλιν νέφος ἀντ.
ἀσπίδων πυκνὸν φλέγει,

σχῆμα φοινίου μάχης,
ἂν Ἄρης τάχ' εἴσεται
παισὶν Οἰδίπου φέρων
πημονὰν Ἐρινύων.
Ἄργος ὦ Πελασγικόν,
δειμαίνω τὰν σὰν ἀλκὰν
καὶ τὸ θεόθεν· οὐ γὰρ ἄδικον
εἰς ἀγῶνα τόνδ' ἔνοπλος ὁρμᾷ
ὃς μετέρχεται δόμους.

ΠΟΛΥΝΕΙΚΗΣ.

τὰ μὲν πυλωρῶν κλῇθρά μ' εἰσεδέξατο
δι' εὐπετείας τειχέων ἔσω μολεῖν.
ὃ καὶ δέδοικα μή με δικτύων ἔσω
λαβόντες οὐκ ἐκφρῶσ' ἀναίμακτον χρόα.
ὧν εἵνεκ' ὄμμα πανταχῇ διοιστέον
κἀκεῖσε καὶ τὸ δεῦρο, μὴ δόλος τις ᾖ.
ὡπλισμένος δὲ χεῖρα τῷδε φασγάνῳ
τὰ πίστ' ἐμαυτῷ τοῦ θράσους παρέξομαι.
ὠὴ τίς οὗτος; ἢ κτύπον φοβούμεθα;
ἅπαντα γὰρ τολμῶσι δεινὰ φαίνεται,
ὅταν δι' ἐχθρᾶς ποὺς ἀμείβηται χθονός.
πέποιθα μέντοι μητρὶ κοὐ πέποιθ' ἅμα,
ἥτις μ' ἔπεισε δεῦρ' ὑπόσπονδον μολεῖν.
ἀλλ' ἐγγὺς ἀλκή, βώμιοι γὰρ ἐσχάραι
πέλας πάρεισι, κοὐκ ἔρημα δώματα,
φέρ' ἐς σκοτεινὰς περιβολὰς μεθῶ ξίφος
καὶ τάσδ' ἔρωμαι, τίνες ἐφεστᾶσιν δόμοις.
ξέναι γυναῖκες, εἴπατ', ἐκ ποίας πάτρας
Ἑλληνικοῖσι δώμασιν πελάζετε;

ΧΟ. Φοίνισσα μὲν γῆ πατρὶς ἡ θρέψασά με,
Ἀγήνορος δὲ παῖδες ἐκ παίδων δορὸς
Φοίβῳ μ' ἔπεμψαν ἐνθάδ' ἀκροθίνιον.

μέλλων δὲ πέμπειν μ' Οἰδίπου κλεινὸς γόνος
μαντεῖα σεμνὰ Λοξίου τ' ἐπ' ἐσχάρας,
ἐν τῷδ' ἐπεστράτευσαν Ἀργεῖοι πόλιν.
σὺ δ' ἀντάμειψαί μ', ὅστις ὢν ἐλήλυθας
ἑπτάστομον πύργωμα Θηβαίας χθονός.

ΠΟ. πατὴρ μὲν ἡμῖν Οἰδίπους ὁ Λαΐου,
ἔτικτε δ' Ἰοκάστη με, παῖς Μενοικέως·
καλεῖ δὲ Πολυνείκη με Θηβαῖος λεώς.

ΧΟ. ὦ συγγένεια τῶν Ἀγήνορος τέκνων,
ἐμῶν τυράννων, ὧν ἀπεστάλην ὕπο,
γονυπετεῖς ἕδρας προσπίτνω σ', ἄναξ,
τὸν οἴκοθεν νόμον σέβουσα.
ἔβας ὦ χρόνῳ γαῖαν πατρῴαν.
ἰὼ ἰώ, πότνια, μόλε πρόδομος,
ἀμπέτασον πύλας.
κλύεις, ὦ τεκοῦσα τόνδε μᾶτερ;
τί μέλλεις ὑπώροφα μέλαθρα περᾶν,
θιγεῖν τ' ὠλέναις τέκνου;

ΙΟΚΑΣΤΗ.

Φοίνισσαν βοὰν
κλύουσ', ὦ νεάνιδες, γηραιὸν
πόδ' ἕλκω, τρομερὰν βάσιν.
ἰὼ τέκνον,
χρόνῳ σὸν ὄμμα μυρίαις τ' ἐν ἁμέραις
προσεῖδον· ἀμφίβαλλε μα-
στὸν ὠλέναισι ματέρος,
παρηίδων τ' ὄρεγμα βοσ-
τρύχων τε κυανόχρωτα χαί-
τας πλόκαμον, δέραν σκιάζων ἐμάν.
ἰὼ ἰώ, μόλις φανεὶς
ἄελπτα κἀδόκητα ματρὸς ὠλέναις.

τί φῶ σε ; πῶς ἀπαντῶ,
καὶ χερσὶ καὶ λόγοισι
πολυέλικτον ἁδονὰν
ἐκεῖσε καὶ τὸ δεῦρο
περιχορεύουσα τέρψιν παλαιᾶν λάβω
χαρμονᾶν ; ἰὼ τέκος,
ἔρημον πατρῷον ἔλιπες δόμον
φυγὰς ἀποσταλεὶς ὁμαίμου λώβᾳ,
ἦ ποθεινὸς φίλοις,
ἦ ποθεινὸς Θήβαις.
ὅθεν ἐμάν τε λευκόχροα κείρομαι
δακρυόεσσ' ἀνεῖσα πένθει κόμαν,
ἄπεπλος φαρέων λευκῶν, < ὦ > τέκνον,
δυσόρφναια δ' ἀμφὶ τρύχη τάδε
σκότι' ἀμείβομαι.
ὁ δ' ἐν δόμοισι πρέσβυς ὀμματοστερὴς
ἀπήνας ὁμοπτέρου τᾶς ἀπο-
ζυγείσας δόμων
πόθον ἀμφιδάκρυτον ἀεὶ κατέχων
ἀνῆξε μὲν ξίφους
ἐπ' αὐτόχειρά τε σφαγάν,
ὑπὲρ τέραμνά τ' ἀγχόνας,
στενάζων ἀρὰς τέκνοις·
σὺν ἀλαλαῖσι δ' αἰὲν αἰαγμάτων
σκότια κρύπτεται.
σὲ δ', ὦ τέκνον, καὶ γάμοισι δὴ
κλύω ζυγέντα παιδοποιὸν ἁδονὰν
ξένοισιν ἐν δόμοις ἔχειν
ξένον τε κῆδος ἀμφέπειν,
ἄλαστα ματρὶ τᾶδε Λα-
ιου τε τῷ πάλαι γένει,
γάμων ἐπακτὸν ἄταν.
ἐγὼ δ' οὔτε σοι πυρὸς ἀνῆψα φῶς
νόμιμον ἐν γαμοις

ματέρι μακαρίᾳ·
ἀνυμέναια δ' Ἰσμηνοῦ ἐκηδεύθη
λουτροφόρου χλιδᾶς· ἀνὰ δὲ Θηβαίαν
πόλιν ἐσιγάθη σᾶς ἔσοδῳ νύμφας.
ὄλοιτο, τάδ' εἴτε σίδαρος
εἴτ' ἔρις εἴτε πατὴρ ὁ σὸς αἴτιος,
εἴτε τὸ δαιμόνιον κατεκώμασε
δώμασιν Οἰδιπόδα·
πρὸς ἐμὲ γὰρ κακῶν ἔμολε τῶνδ' ἄχη.

ΧΟ. δεινὸν γυναιξὶν αἱ δι' ὠδίνων γοναί,
καὶ φιλότεκνόν πως πᾶν γυναικεῖον γένος.

ΠΟ. μῆτερ, φρονῶν εὖ κοὐ φρονῶν ἀφικόμην
ἐχθροὺς ἐς ἄνδρας· ἀλλ' ἀναγκαίως ἔχει
πατρίδος ἐρᾶν ἅπαντας· ὃς δ' ἄλλως λέγει,
λόγοισι χαίρει, τὸν δὲ νοῦν ἐκεῖσ' ἔχει.
οὕτω δ' ἐτάρβησ' ἐς φόβον τ' ἀφικόμην,
μή τις δόλος με πρὸς κασιγνήτου κτάνῃ,
ὥστε ξιφήρη χεῖρ' ἔχων δι' ἄστεος
κυκλῶν πρόσωπον ἦλθον. ἓν δέ μ' ὠφελεῖ,
σπονδαί τε καὶ σὴ πίστις, ἥ μ' ἐσήγαγε
τείχη πατρῷα· πολύδακρυς δ' ἀφικόμην,
χρόνιος ἰδὼν μέλαθρα καὶ βωμοὺς θεῶν
γυμνάσιά θ' οἷσιν ἐνετράφην Δίρκης θ' ὕδωρ·
ὧν οὐ δικαίως ἀπελαθεὶς ξένην πόλιν
ναίω, δι' ὄσσων νᾶμ' ἔχων δακρυρροοῦν.
ἀλλ', ἐκ γὰρ ἄλγους ἄλγος, αὖ σὲ δέρκομαι
κάρα ξυρῆκες καὶ πέπλους μελαγχίμους
ἔχουσαν· οἴμοι τῶν ἐμῶν ἐγὼ κακῶν.
ὡς δεινὸν ἔχθρα, μῆτερ, οἰκείων φίλων.
[καὶ δυσλύτους ἔχουσα τάς διαλλαγάς].
τί γὰρ πατήρ μοι πρέσβυς ἐν δόμοισι δρᾷ,
σκότον δεδορκώς; τί δὲ κασίγνηται δύο;
ἦ που στένουσι τλήμονες φυγὰς ἐμάς;

ΙΟ. κακῶς θεῶν τις Οἰδίπου φθείρει γένος·

οὕτω γὰρ ἦρξατ', ἄνομα μὲν τεκεῖν ἐμέ,
κακῶς δὲ γῆμαι πατέρα σὸν φῦναί τε σέ.
ἀτὰρ τί ταῦτα; δεῖ φέρειν τὰ τῶν θεῶν.
ὅπως δ' ἔρωμαι, μή τι σὴν δάκω φρένα,
δέδοιχ' ἃ χρῄζω· διὰ πάθου δ' ἐλήλυθα.
ΠΟ. ἀλλ' ἐξερώτα, μηδὲν ἐνδεὲς λίπῃς·
ἅ γὰρ σὺ βούλῃ, ταὔτ' ἐμοί, μῆτερ, φίλα.
ΙΟ. καὶ δή σ' ἐρωτῶ πρῶτον ὧν χρῄζω τυχεῖν,
τί τὸ στέρεσθαι πατρίδος; ἦ κακὸν μέγα;
ΠΟ. μέγιστον· ἔργῳ δ' ἐστὶ μεῖζον ἢ λόγῳ.
ΙΟ. τίς ὁ τρόπος αὐτοῦ; τί φυγάσιν τὸ δυσχερές;
ΠΟ. ἓν μὲν μέγιστον, οὐκ ἔχει παρρησίαν.
ΙΟ. δούλου τόδ' εἶπας, μὴ λέγειν ἅ τις φρονεῖ.
ΠΟ. τὰς τῶν κρατούντων ἀμαθίας φέρειν χρεών.
ΙΟ. καὶ τοῦτο λυπρόν, συνασοφεῖν τοῖς μὴ σοφοῖς.
ΠΟ. ἀλλ' ἐς τὸ κέρδος παρὰ φύσιν δουλευτέον.
ΙΟ. αἱ δ' ἐλπίδες βόσκουσι φυγάδας, ὡς λόγος.
ΠΟ. καλοῖς βλέπουσαί γ' ὄμμασιν, μέλλουσι δέ.
ΙΟ. οὐδ' ὁ χρόνος αὐτὰς διεσάφησ' οὔσας κενάς;
ΠΟ. ἔχουσιν ἀφροδίτην τιν' ἡδεῖαν κακῶν.
ΙΟ. πόθεν δ' ἐβόσκου πρὶν γάμοις εὑρεῖν βίον;
ΠΟ. ποτὲ μὲν ἐπ' ἦμαρ εἶχον εἶτ' οὐκ εἶχον ἄν.
ΙΟ. φίλοι δὲ πατρὸς καὶ ξένοι σ' οὐκ ὠφέλουν;
ΠΟ. εὖ πρᾶσσε· τὰ φίλων δ' οὐδέν, ἤν τι δυστυχῇς.
ΙΟ. οὐδ' ηὑγένειά σ' ἦρεν εἰς ὕψος μέγαν;
ΠΟ. κακὸν τὸ μὴ ἔχειν· τὸ γένος οὐκ ἔβοσκέ με.
ΙΟ. ἡ πατρίς, ὡς ἔοικε, φίλτατον βροτοῖς.
ΠΟ. οὐδ' ὀνομάσαι δύναι' ἂν ὡς ἐστὶν φίλον.
ΙΟ. πῶς δ' ἦλθες Ἄργος; τίν' ἐπίνοιαν ἔσχεθες;
ΠΟ. οὐκ οἶδ'· ὁ δαίμων μ' ἐκάλεσεν πρὸς τὴν τύχην.
ΙΟ. σοφὸς γὰρ ὁ θεός· τίνι τρόπῳ δ' ἔσχες λέχος;
ΠΟ. ἔχρησ' Ἀδράστῳ Λοξίας χρησμόν τινα—
ΙΟ. ποῖον; τί τοῦτ' ἔλεξας; οὐκ ἔχω μαθεῖν.
ΠΟ. κάπρῳ λέοντί θ' ἁρμόσαι παίδων γάμους.

ΙΟ. καὶ σοὶ τί θηρῶν ὀνόματος μετῆν, τέκνον;
ΠΟ. νὺξ ἦν, Ἀδράστου δ' ἦλθον ἐς παραστάδας—
ΙΟ. κοίτας ματεύων ἢ φυγὰς πλανώμενος;
ΠΟ. ἦν ταῦτα· κᾆτ' ἐπῆλθεν ἄλλος αὖ φυγάς.
ΙΟ. τίς οὗτος; ὡς ἄρ' ἄθλιος κἀκεῖνος ἦν.
ΠΟ. Τυδεύς, ὃν Οἰνέως φασὶν ἐκφῦναι πατρός.
ΙΟ. τί θηρσὶν ὑμᾶς δῆτ' Ἄδραστος ᾔκασεν;
ΠΟ. στρωμνῆς ἐς ἀλκὴν οὕνεκ' ἤλθομεν πέρι.
ΙΟ. ἐνταῦθα Ταλαοῦ παῖς συνῆκε θέσφατα;
ΠΟ. κἄδωκέ γ' ἡμῖν δύο δυοῖν νεάνιδας.
ΙΟ. ἆρ' εὐτυχεῖς οὖν τοῖς γάμοις ἢ δυστυχεῖς;
ΠΟ. οὐ μεμπτὸς ἡμῖν ὁ γάμος ἐς τόδ' ἡμέρας.
ΙΟ. πῶς δ' ἐξέπεισας δεῦρό σοι σπέσθαι στρατόν;
ΠΟ. δισσοῖς Ἄδραστος ὤμοσεν γαμβροῖς τόδε,
[Τυδεῖ τε κἀμοί· σύγγαμος γάρ ἐστ' ἐμός,]
ἄμφω κατάξειν ἐς πάτραν, πρόσθεν δ' ἐμέ.
πολλοὶ δὲ Δαναῶν καὶ Μυκηναίων ἄκροι
πάρεισι, λυπρὰν χάριν ἀναγκαίαν δ' ἐμοὶ
διδόντες· ἐπὶ γὰρ τὴν ἐμὴν στρατεύομαι
πόλιν. θεοὺς δ' ἐπώμοσ' ὡς ἀκουσίως
τοῖς φιλτάτοις ἑκοῦσιν ἠράμην δόρυ.
  ἀλλ' ἐς σὲ τείνει τῶνδε διάλυσις κακῶν,
μῆτερ, διαλλάξασαν ὁμογενεῖς φίλους
παῦσαι πόνων με καὶ σὲ καὶ πᾶσαν πόλιν.
  πάλαι μὲν οὖν ὑμνηθέν, ἀλλ' ὅμως ἐρῶ·
τὰ χρήματ' ἀνθρώποισι τιμιώτατα
δύναμίν τε πλείστην τῶν ἐν ἀνθρώποις ἔχει.
ἁγὼ μεθήκω δεῦρο μυρίαν ἄγων
λόγχην· πένης γὰρ οὐδὲν εὐγενὴς ἀνήρ.
ΧΟ. καὶ μὴν Ἐτεοκλῆς ἐς διαλλαγὰς ὅδε
χωρεῖ· σὸν ἔργον, μῆτερ Ἰοκάστη, λέγειν
τοιούσδε μύθους οἷς διαλλάξεις τέκνα.

ΕΤΕΟΚΛΗΣ.

μῆτερ, πάρειμι· τὴν χάριν δὲ σοὶ διδοὺς
ἦλθον. τί χρὴ δρᾶν; ἀρχέτω δέ τις λόγου·
ὡς ἀμφὶ τείχη καὶ ξυνωρίδας λόχων †
† τάσσων ἐπέσχον πόλιν, ὅπως κλύοιμί σου
κοινὰς βραβείας, αἷς ὑπόσπονδον μολεῖν
τόνδ' εἰσεδέξω τειχέων πείσασά με.

ΙΟ. ἐπίσχες· οὔτοι τὸ ταχὺ τὴν δίκην ἔχει,
βραδεῖς δὲ μῦθοι πλεῖστον ἀνύουσιν σοφόν.
σχάσον δὲ δεινὸν ὄμμα καὶ θυμοῦ πνοάς·
οὐ γὰρ τὸ λαιμότμητον εἰσορᾷς κάρα
Γοργόνος, ἀδελφὸν δ' εἰσορᾷς ἥκοντα σόν.
σύ τ' αὖ πρόσωπον πρὸς κασίγνητον στρέφε,
Πολύνεικες· ἐς γὰρ ταὐτὸν ὄμμασιν βλέπων
λέξεις τ' ἄμεινον τοῦδέ τ' ἐνδέξῃ λόγους.
παραινέσαι δὲ σφῷν τι βούλομαι σοφόν·
ὅταν φίλος τις ἀνδρὶ θυμωθεὶς φίλῳ
ἐς ἓν συνελθὼν ὄμματ' ὄμμασιν διδῷ,
ἐφ' οἷσιν ἥκει, ταῦτα χρὴ μόνον σκοπεῖν,
κακῶν δὲ τῶν πρὶν μηδενὸς μνείαν ἔχειν.
λόγος μὲν οὖν σὸς πρόσθε, Πολύνεικες τέκνον·
σὺ γὰρ στράτευμα Δαναϊδῶν ἥκεις ἄγων,
ἄδικα πεπονθώς, ὡς σὺ φής· κριτὴς δέ τις
θεῶν γένοιτο καὶ διαλλακτὴς τέκνων.

ΠΟ. ἁπλοῦς ὁ μῦθος τῆς ἀληθείας ἔφυ,
κοὐ ποικίλων δεῖ τἄνδιχ' ἑρμηνευμάτων·
ἔχει γὰρ αὐτὰ καιρόν· ὁ δ' ἄδικος λόγος
νοσῶν ἐν αὑτῷ φαρμάκων δεῖται σοφῶν.
ἐγὼ δὲ πρόσθεν δωμάτων προὐσκεψάμην
τοὐμόν τε καὶ τοῦδ'· ἐκφυγεῖν χρῄζων ἀράς,
ἃς Οἰδίπους ἐφθέγξατ' εἰς ἡμᾶς ποτε,
[ἐξῆλθον ἔξω τῆσδ' ἑκὼν αὐτὸς χθονός,]
δοὺς τῷδ' ἀνάσσειν πατρίδος ἐνιαυτοῦ κύκλον,

ὥστ' αὐτὸς ἄρχειν αὖθις ἀνὰ μέρος λαβὼν
καὶ μὴ δι' ἔχθρας τῷδε καὶ φόνου μολὼν
κακόν τι δρᾶσαι καὶ παθεῖν, ἃ γίγνεται.
ὁ δ' αἰνέσας ταῦθ' ὁρκίους τε δοὺς θεοὺς
ἔδρασεν οὐδὲν ὧν ὑπέσχετ', ἀλλ' ἔχει
τυραννίδ' αὐτὸς καὶ δόμων ἐμὸν μέρος.
καὶ νῦν ἕτοιμός εἰμι τἀμαυτοῦ λαβὼν
στρατὸν μὲν ἔξω τῆσδ' ἀποστεῖλαι χθονός,
οἰκεῖν δὲ τὸν ἐμὸν οἶκον ἀνὰ μέρος λαβὼν
καὶ τῷδ' ἀφεῖναι τὸν ἴσον αὖθις < αὖ > χρόνον,
καὶ μήτε πορθεῖν πατρίδα μήτε προσφέρειν
πύργοισι πηκτῶν κλιμάκων προσαμβάσεις,
ἃ μὴ κυρήσας τῆς δίκης πειράσομαι
δρᾶν. μάρτυρας δὲ τῶνδε δαίμονας καλῶ,
ὡς πάντα πράσσων σὺν δίκῃ, δίκης ἄτερ
ἀποστεροῦμαι πατρίδος ἀνοσιώτατα.
ταῦτ' αὔθ' ἕκαστα, μῆτερ, οὐχὶ περιπλοκὰς
λόγων ἀθροίσας εἶπον, ἀλλὰ καὶ σοφοῖς
καὶ τοῖσι φαύλοις ἔνδιχ', ὡς ἐμοὶ δοκεῖ.
ΧΟ. ἐμοὶ μέν, εἰ καὶ μὴ καθ' Ἑλλήνων χθόνα
τεθράμμεθ', ἀλλ' οὖν ξυνετά μοι δοκεῖς λέγειν.
ET. εἰ πᾶσι ταὐτὸ καλὸν ἔφυ σοφόν θ' ἅμα,
οὐκ ἦν ἂν ἀμφίλεκτος ἀνθρώποις ἔρις·
νῦν δ' οὔθ' ὅμοιον οὐδὲν οὔτ' ἴσον βροτοῖς,
πλὴν ὀνόμασαι, τὸ δ' ἔργον οὐκ ἔστιν τόδε.
ἐγὼ γὰρ οὐδέν, μῆτερ, ἀποκρύψας ἐρῶ·
ἄστρων ἂν ἔλθοιμ' ἡλίου πρὸς ἀντολὰς
καὶ γῆς ἔνερθεν δυνατὸς ὢν δρᾶσαι τάδε,
τὴν θεῶν μεγίστην ὥστ' ἔχειν Τυραννίδα.
τοῦτ' οὖν τὸ χρηστόν, μῆτερ, οὐχὶ βούλομαι
ἄλλῳ παρεῖναι μᾶλλον ἢ σῴζειν ἐμοί·
ἀνανδρία γάρ, τὸ πλέον ὅστις ἀπολέσας
τοὔλασσον ἔλαβε. πρὸς δὲ τοῖσδ' αἰσχύνομαι,
ἐλθόντα σὺν ὅπλοις τόνδε καὶ πορθοῦντα γῆν

τυχεῖν ἃ χρῄζει· ταῖς γὰρ ἂν Θήβαις τόδε
γένοιτ' ὄνειδος, εἰ Μυκηναίου δορὸς
φόβῳ παρείην σκῆπτρα τἀμὰ τῷδ' ἔχειν.
χρῆν δ' αὐτὸν οὐχ ὅπλοισι τὰς διαλλαγάς,
μῆτερ, ποιεῖσθαι· πᾶν γὰρ ἐξαιρεῖ λόγος
ὃ καὶ σίδηρος πολεμίων δράσειεν ἄν.
ἀλλ' εἰ μὲν ἄλλως τήνδε γῆν οἰκεῖν θέλει,
ἔξεστ'· ἐκείνου δ' οὐχ ἑκὼν μαθήσομαι,
ἄρχειν παρόν μοι, τῷδε δουλεῦσαί ποτε.
πρὸς ταῦτ' ἴτω μὲν πῦρ, ἴτω δὲ φάσγανα,
ζεύγνυσθε δ' ἵππους, πεδία πίμπλαθ' ἁρμάτων,
ὡς οὐ παρήσω τῷδ' ἐμὴν Τυραννίδα.
εἴπερ γὰρ ἀδικεῖν χρή, τυραννίδος πέρι
κάλλιστον ἀδικεῖν, τἄλλα δ' εὐσεβεῖν χρεών.

XO. οὐκ εὖ λέγειν χρὴ μὴ 'πὶ τοῖς ἔργοις καλοῖς·
οὐ γὰρ καλὸν τοῦτ', ἀλλὰ τῇ δίκῃ πικρόν.

IO. ὦ τέκνον, οὐχ ἅπαντα τῷ γήρᾳ κακά,
Ἐτεόκλεες, πρόσεστιν· ἀλλ' ἡμπειρία
ἔχει τι λέξαι τῶν νέων σοφώτερον.
τί τῆς κακίστης δαιμόνων ἐφίεσαι
Φιλοτιμίας, παῖ; μὴ σύ γ'· ἄδικος ἡ θεός·
πολλοὺς δ' ἐς οἴκους καὶ πόλεις εὐδαίμονας
ἐσῆλθε κἀξῆλθ' ἐπ' ὀλέθρῳ τῶν χρωμένων·
ἐφ' ᾗ σὺ μαίνῃ. κεῖνο κάλλιον, τέκνον,
Ἰσότητα τιμᾶν, ἣ φίλους ἀεὶ φίλοις
πόλεις τε πόλεσι συμμάχους τε συμμάχοις
συνδεῖ· τὸ γὰρ ἴσον νόμιμον ἀνθρώποις ἔφυ,
τῷ πλέονι δ' αἰεὶ πολέμιον καθίσταται
τοὔλασσον ἐχθρᾶς θ' ἡμέρας κατάρχεται.
καὶ γὰρ μέτρ' ἀνθρώποισι καὶ μέρη σταθμῶν
Ἰσότης ἔταξε κἀριθμὸν διώρισε,
νυκτός τ' ἀφεγγὲς βλέφαρον ἡλίου τε φῶς
ἴσον βαδίζει τὸν ἐνιαύσιον κύκλον,
κοὐδέτερον αὐτῶν φθόνον ἔχει νικώμενον.

εἶθ' ἥλιος μὲν νύξ τε δουλεύει βροτοῖς,
σὺ δ' οὐκ ἀνέξῃ δωμάτων ἔχων ἴσον;
[καὶ τῷδ' ἀπονεῖμαι; κᾆτα ποῦ 'στιν ἡ δίκη;]
τί τὴν Τυραννίδ', ἀδικίαν εὐδαίμονα,
τιμᾷς ὑπέρφευ καὶ μέγ' ἥγησαι τόδε;
περιβλέπεσθαι τίμιον; κενὸν μὲν οὖν.
ἢ πολλὰ μοχθεῖν πόλλ' ἔχων ἐν δώμασι
βούλῃ; τί δ' ἔστι τὸ πλέον; ὄνομ' ἔχει μόνον·
ἐπεὶ τά γ' ἀρκοῦνθ' ἱκανὰ τοῖς γε σώφροσιν.
οὔτοι τὰ χρήματ' ἴδια κέκτηνται βροτοί,
τὰ τῶν θεῶν δ' ἔχοντες ἐπιμελούμεθα·
ὅταν δὲ χρῄζωσ', αὔτ' ἀφαιροῦνται πάλιν.
[ὁ δ' ὄλβος οὐ βέβαιος, ἀλλ' ἐφήμερος.]
ἄγ', ἤν σ' ἔρωμαι δύο λόγω προθεῖσ' ἅμα,
πότερα τυραννεῖν ἢ πόλιν σῶσαι θέλεις,
ἐρεῖς τυραννεῖν; ἢν δὲ νικήσῃ σ' ὅδε
Ἀργεῖά τ' ἔγχη δόρυ τὸ Καδμείων ἕλῃ,
ὄψῃ δαμασθὲν ἄστυ Θηβαῖον τόδε,
ὄψῃ δὲ πολλὰς αἰχμαλωτίδας κόρας
βίᾳ πρὸς ἀνδρῶν πολεμίων πορθουμένας.
ὀδυνηρὸς ἆρ' ὁ πλοῦτος, ὃν ζητεῖς ἔχειν,
γενήσεται Θήβαισι, φιλότιμος δὲ σύ.
σοὶ μὲν τάδ' αὐδῶ. σοὶ δέ, Πολύνεικες, λέγω·
ἀμαθεῖς Ἄδραστος χάριτας ἔς σ' ἀνήψατο,
ἀσύνετα δ' ἦλθες καὶ σὺ πορθήσων πόλιν.
φέρ', ἢν ἕλῃς γῆν τήνδ', ὃ μὴ τύχοι ποτέ,
πρὸς θεῶν, τρόπαια πῶς ἀναστήσεις Διί;
πῶς δ' αὖ κατάρξῃ θυμάτων ἑλὼν πάτραν;
καὶ σκῦλα γράψεις πῶς ἐπ' Ἰνάχου ῥοαῖς,
Θήβας πυρώσας τάσδε Πολυνείκης θεοῖς
ἀσπίδας ἔθηκε; μήποτ', ὦ τέκνον, κλέος
τοιόνδε σοι γένοιθ' ὑφ' Ἑλλήνων λαβεῖν.
ἢν δ' αὖ κρατηθῇς καὶ τὰ τοῦδ' ὑπερδράμῃ,
πῶς Ἄργος ἥξεις μυρίους λιπὼν νεκρούς;

ἐρεῖ δὲ δή τις· ὦ κακὰ μνηστεύματα
Ἄδραστε προσθείς, διὰ μιᾶς νύμφης γάμον
ἀπωλόμεσθα. δύο κακὼ σπεύδεις, τέκνον,
κείνων στέρεσθαι τῶνδέ τ' ἐν μέσῳ πεσεῖν.
   μέθετον τὸ λίαν, μέθετον· ἀμαθία δυοῖν,
ἐς ταὔθ' ὅταν μόλητον, ἔχθιστον κακόν.
ΧΟ. ὦ θεοί, γένοισθε τῶνδ' ἀπότροποι κακῶν
καὶ ξύμβασίν τιν' Οἰδίπου τέκνοις δότε.
ΕΤ. μῆτερ, οὐ λόγων ἔθ' ἀγών, ἀλλ' ἀναλοῦται χρόνος
οὑν μέσῳ μάτην, περαίνει δ' οὐδὲν ἡ προθυμία·
οὐ γὰρ ἂν ξυμβαῖμεν ἄλλως ἢ 'πὶ τοῖς εἰρημένοις,
ὥστ' ἐμὲ σκήπτρων κρατοῦντα τῆσδ' ἄνακτ' εἶναι χθονός·
τῶν μακρῶν δ' ἀπαλλαγεῖσα νουθετημάτων μ' ἔα.
καὶ σὺ τῶνδ' ἔξω κομίζου τειχέων ἢ κατθανῇ.
ΠΟ. πρὸς τίνος; τίς ὧδ' ἄτρωτος, ὅστις εἰς ἡμᾶς ξίφος
φόνιον ἐμβαλὼν τὸν αὐτὸν οὐκ ἀποίσεται μόρον;
ΕΤ. ἐγγύς, οὐ πρόσω βέβηκεν· ἐς χέρας λεύσσεις ἐμάς;
ΠΟ. εἰσορῶ· δειλὸν δ' ὁ πλοῦτος καὶ φιλόψυχον κακόν.
ΕΤ. κᾆτα σὺν πολλοῖσιν ἦλθες πρὸς τὸν οὐδὲν ἐς μάχην;
ΠΟ. ἀσφαλὴς γάρ ἐστ' ἀμείνων ἢ θρασὺς στρατηλάτης.
ΕΤ. κομπὸς εἶ σπονδαῖς πεποιθώς, αἵ σε σῴζουσιν θανεῖν.
ΠΟ. καὶ σὲ δεύτερόν γ' ἀπαιτῶ σκῆπτρα καὶ μέρη χθονός.
ΕΤ. οὐκ ἀπαιτούμεσθ'· ἐγὼ γὰρ τὸν ἐμὸν οἰκήσω δόμον.
ΠΟ. τοῦ μέρους ἔχων τὸ πλεῖον; ΕΤ. φήμ'· ἀπαλλάσσου δὲ γῆς.
ΠΟ. ὦ θεῶν βωμοὶ πατρῴων ΕΤ. οὓς σὺ πορθήσων πάρει.
ΠΟ. κλύετέ μου· ΕΤ. τίς δ' ἂν κλύοι σου πατρίδ' ἐπεστρατευμένου;
ΠΟ. καὶ θεῶν τῶν λευκοπώλων δώμαθ' ΕΤ. οἳ στυγοῦσί σε.
ΠΟ. ἐξελαυνόμεσθα πατρίδος. ΕΤ. καὶ γὰρ ἦλθες ἐξελῶν.
ΠΟ. ἀδικίᾳ γ', ὦ θεοί. ΕΤ. Μυκήναις, μὴ 'νθάδ' ἀνακάλει θεούς.
ΠΟ. ἀνόσιος πέφυκας, ΕΤ. ἀλλ' οὐ πατρίδος ὡς σὺ πολέμιος.
ΠΟ. ὅς μ' ἄμοιρον ἐξελαύνεις. ΕΤ. καὶ κατακτενῶ γε πρός.

ΠΟ. ὦ πάτερ, κλύεις ἃ πάσχω ; ΕΤ. καὶ γὰρ οἷα δρᾷς κλύει.
ΠΟ. καὶ σύ, μῆτερ ; ΕΤ. ἀθέμιτόν σοι μητρὸς ὀνομάζειν κάρα.
ΠΟ. ὦ πόλις. ΕΤ. μολὼν ἐς Ἄργος ἀνακάλει Λέρνης ὕδωρ.
ΠΟ. εἶμι, μὴ πόνει· σὲ δ' αἰνῶ, μῆτερ. ΕΤ. ἔξιθι χθονός.
ΠΟ. ἔξιμεν· πατέρα δέ μοι δὸς εἰσιδεῖν. ΕΤ. οὐκ ἂν τύχοις.
ΠΟ. ἀλλὰ παρθένους ἀδελφάς. ΕΤ. οὐδὲ τάσδ' ὄψῃ ποτέ.
ΠΟ. ὦ κασίγνηται. ΕΤ. τί ταύτας ἀνακαλεῖς ἔχθιστος ὤν ;
ΠΟ. μῆτερ, ἀλλά μοι σὺ χαῖρε. ΙΟ. χαρτὰ γοῦν πάσχω, τέκνον.
ΠΟ. οὐκέτ' εἰμὶ παῖς σός. ΙΟ. ἐς πόλλ' ἀθλία πέφυκ' ἐγώ.
ΠΟ. ὅδε γὰρ εἰς ἡμᾶς ὑβρίζει. ΕΤ. καὶ γὰρ ἀνθυβρίζομαι.
ΠΟ. ποῦ ποτε στήσῃ πρὸ πύργων ; ΕΤ. ὡς τί μ' ἱστορεῖς τόδε ;
ΠΟ. ἀντιτάξομαι κτενῶν σε. ΕΤ. κἀμὲ τοῦδ' ἔρως ἔχει.
ΙΟ. ὦ τάλαιν' ἐγώ· τί δράσετ', ὦ τέκν' ; ΠΟ. αὐτὸ σημανεῖ.
ΙΟ. πατρὸς οὐ φεύξεσθ' Ἐρινῦς ; ΕΤ. ἐρρέτω πρόπας δόμος.
ΠΟ. ὡς τάχ' οὐκέθ' αἱματηρὸν τοὐμὸν ἀργήσει ξίφος.
τὴν δὲ θρέψασάν με γαῖαν καὶ θεοὺς μαρτύρομαι,
ὡς ἄτιμος οἰκτρὰ πάσχων ἐξελαύνομαι χθονός,
δοῦλος ὥς, ἀλλ' οὐχὶ ταὐτοῦ πατρὸς Οἰδίπου γεγώς.
κἄν τί σοι, πόλις, γένηται, μὴ 'μέ, τόνδε δ' αἰτιῶ·
οὐχ ἑκὼν γὰρ ἦλθον, ἄκων δ' ἐξελαύνομαι χθονός.
καὶ σύ, Φοῖβ' ἄναξ Ἀγυιεῦ, καὶ μέλαθρα χαίρετε,
ἥλικές θ' οὑμοὶ θεῶν τε δεξίμηλ' ἀγάλματα.
οὐ γὰρ οἶδ' εἴ μοι προσειπεῖν αὖθις ἔσθ' ὑμᾶς ποτε·
ἐλπίδες δ' οὔπω καθεύδουσ', αἷς πέποιθα σὺν θεοῖς
τόνδ' ἀποκτείνας κρατήσειν τῆσδε Θηβαίας χθονός.
ΕΤ. ἔξιθ' ἐκ χώρας· ἀληθῶς δ' ὄνομα Πολυνείκη πατὴρ
ἔθετό σοι θείᾳ προνοίᾳ νεικέων ἐπώνυμον.
ΧΟ. Κάδμος ἔμολε τάνδε γᾶν στρ.
Τύριος, ᾧ τετρασκελὴς
μόσχος ἀδάματος πέσημα
δίκε τελεσφόρον διδοῦσα

χρησμόν, οὗ κατοικίσαι
πεδία νιν τὸ θέσφατον
πυροφόρ' Ἀόνων ἔχρη,
καλλιπόταμος ὕδατος ἵνα τε
νοτὶς ἐπέρχεται ῥυτᾶς
Δίρκας χλοηφόρους
καὶ βαθυσπόρους γύας,
Βρόμιον ἔνθα τέκετο μάτηρ
Διὶ γάμοισι <δυσγάμοις>,
κισσὸς ὃν περιστεφὴς
ἕλικος εὐθὺς ἔτι βρέφος
χλοηφόροισιν ἔρνεσιν
κατασκίοισιν ὀλβίσας ἐνώτισεν,
Βάκχιον χόρευμα παρθένοισι Θηβαΐαισι
καὶ γυναιξὶν εὐίοις.

ἔνθα φόνιος ἦν δράκων ἀντ.
Ἄρεος ὠμόφρων φύλαξ
νάματ' ἔνυδρα καὶ ῥέεθρα
χλοερὰ δεργμάτων κόραισι
πολυπλάνοις ἐπισκοπῶν·
ὃν ἐπὶ χέρνιβας μολὼν
Κάδμος ὄλεσε μαρμάρῳ,
κρᾶτα φόνιον ὀλεσίθηρος
ὠλένας κιχὼν βολαῖς,
δίας <δ'> ἀμάτορος
θεᾶς φραδαῖσιν <ἐπίθετο>
γαπετεῖς δικὼν ὀδόντας
ἐς βαθυσπόρους γύας·
ἔνθεν ἐξανῆκε γᾶ
πάνοπλον ὄψιν ὑπὲρ ἄκρων
ὅρων χθονός· σιδαρόφρων
δέ νιν φόνος πάλιν ξυνῆψε γᾷ φίλᾳ.
αἵματος δ' ἔδευσε γαῖαν, ἅ νιν εὐαλίοισι
δεῖξεν αἰθέρος πνοαῖς.

καὶ σὲ τὸν προμάτορος ἐπῳδ.
Ἰοῦς ποτ' ἔκγονον
Ἔπαφον, ὦ Διὸς γένεθλον,
ἐκάλεσα βαρβάρῳ βοᾷ,
ἰώ, βαρβάροις λιταῖς,
βᾶθι βᾶθι τάνδε γᾶν·
σοί νιν ἔκγονοι κτίσαν·
ἃν διώνυμοι θεαί,
Περσέφασσα καὶ φίλα
Δαμάτηρ θεά,
πάντων ἄνασσα, πάντων δὲ Γᾶ τροφός,
ἐκτήσαντο· πέμπε πυρφόρους
θεάς, ἄμυνε τᾷδε γᾷ·
πάντα δ' εὐπετῆ θεοῖς.

ΕΤ. χώρει σὺ καὶ κόμιζε τὸν Μενοικέως
Κρέοντ', ἀδελφὸν μητρὸς Ἰοκάστης ἐμῆς,
λέγων τάδ', ὡς οἰκεῖα καὶ κοινὰ χθονὸς
θέλω πρὸς αὐτὸν συμβαλεῖν βουλεύματα,
πρὶν ἐς μάχην τε καὶ δορὸς τάξιν μολεῖν.
καίτοι ποδῶν σῶν μόχθον ἐκλύει παρών·
ὁρῶ γὰρ αὐτὸν πρὸς δόμους στείχοντ' ἐμούς.

ΚΡΕΩΝ.

ἦ πόλλ' ἐπῆλθον εἰσιδεῖν χρῄζων σ', ἄναξ
Ἐτεόκλεες, πέριξ δὲ Καδμείων πύλας
φυλακάς τ' ἐπῆλθον σὸν δέμας θηρώμενος.
ΕΤ. καὶ μὴν ἐγώ σ' ἔχρῃζον εἰσιδεῖν, Κρέον·
πολλῷ γὰρ ηὗρον ἐνδεεῖς διαλλαγάς,
ὡς ἐς λόγους ξυνῆψα Πολυνείκει μολών.
ΚΡ. ἤκουσα μεῖζον αὐτὸν ἐς Θήβας φρονεῖν,
κήδει τ' Ἀδράστου καὶ στρατῷ πεποιθότα.
ἀλλ' ἐς θεοὺς χρὴ ταῦτ' ἀναρτήσαντ' ἔχειν·
ἃ δ' ἐμποδὼν μάλιστα, ταῦθ' ἥκω φράσων.

ET. *τὰ ποῖα ταῦτα; τὸν λόγον γὰρ ἀγνοῶ.*
KP. *ἥκει τις αἰχμάλωτος Ἀργείων πάρα.*
ET. *λέγει δὲ δὴ τί τῶν ἐκεῖ νεώτερον;*
KP. *[μέλλειν πέριξ πύργοισι Καδμείων πόλιν]*
ὅπλοις ἑλίξειν αὐτίκ' Ἀργείων στρατόν.
ET. *ἐξοιστέον τἄρ' ὅπλα Καδμείων πόλει.*
KP. *ποῖ; μῶν νεάζων οὐχ ὁρᾷς ἃ χρῆν σ' ὁρᾶν;*
ET. *ἐκτὸς τάφρων τῶνδ', ὡς μαχουμένους τάχα.*
KP. *σμικρὸν τὸ πλῆθος τῆσδε γῆς, οἱ δ' ἄφθονοι.*
ET. *ἐγᾦδα κείνους τοῖς λόγοις ὄντας θρασεῖς.*
KP. *ἔχει τιν' ὄγκον τἄργος Ἑλλήνων πάρα.*
ET. *θάρσει· τάχ' αὐτῶν πεδίον ἐμπλήσω φόνου.*
KP. *θέλοιμ' ἄν· ἀλλὰ τοῦθ' ὁρῶ πολλοῦ πόνου.*
ET. *ὡς οὐ καθέξω τειχέων ἔσω στρατόν.*
KP. *καὶ μὴν τὸ νικᾶν ἐστι πᾶν εὐβουλία.*
ET. *βούλῃ τράπωμαι δῆθ' ὁδοὺς ἄλλας τινάς;*
KP. *πάσας γε, πρὶν κίνδυνον εἰσάπαξ μολεῖν.*
ET. *εἰ νυκτὸς αὐτοῖς προσβάλοιμεν ἐκ λόχου;*
KP. *εἴπερ σφαλείς γε δεῦρο σωθήσῃ πάλιν.*
ET. *ἴσον φέρει νύξ, τοῖς δὲ τολμῶσιν πλέον.*
KP. *ἐνδυστυχῆσαι δεινὸν εὐφρόνης κνέφας.*
ET. *ἀλλ' ἀμφὶ δεῖπνον οὖσι προσβάλω δόρυ;*
KP. *ἔκπληξις ἂν γένοιτο· νικῆσαι δὲ δεῖ.*
ET. *βαθύς γέ τοι Διρκαῖος ἀναχωρεῖν πόρος.*
KP. *ἅπαν κάκιον τοῦ φυλάσσεσθαι καλῶς.*
ET. *τί δ', εἰ καθιππεύσαιμεν Ἀργείων στρατόν;*
KP. *κἀκεῖ πέφρακται λαὸς ἅρμασιν πέριξ.*
ET. *τί δῆτα δράσω; πολεμίοισι δῶ πόλιν;*
KP. *μὴ δῆτα· βουλεύου δ', ἐπείπερ εἶ σοφός.*
ET. *τίς οὖν πρόνοια γίγνεται σοφωτέρα;*
KP. *ἕπτ' ἄνδρας αὐτοῖς φασιν, ὡς ἤκουσ' ἐγώ,*
ET. *τί προστετάχθαι δρᾶν; τὸ γὰρ σθένος βραχύ.*
KP. *λόχων ἄνακτας ἑπτὰ προσκεῖσθαι πύλαις.*
ET. *τί δῆτα δρῶμεν; ἀπορίαν γὰρ οὐ μενῶ.*

ΚΡ. ἕπτ' ἄνδρας αὐτοῖς καὶ σὺ πρὸς πύλαις ἑλοῦ.
ΕΤ. λόχων ἀνάσσειν ἢ μονοστόλου δορός;
ΚΡ. λόχων, προκρίνας οἵπερ ἀλκιμώτατοι.
ΕΤ. ξυνῆκ'· ἀμύνειν τειχέων προσαμβάσεις.
ΚΡ. καὶ ξυστρατήγους <γ'>· εἷς δ' ἀνὴρ οὐ πάνθ' ὁρᾷ.
ΕΤ. θάρσει προκρίνας ἢ φρενῶν εὐβουλίᾳ;
ΚΡ. ἀμφότερ'· ἓν οὐδὲν θατέρου λελειμμένον.
ΕΤ. ἔσται τάδ'· ἐλθὼν ἑπτάπυργον ἐς πόλιν
τάξω λοχαγοὺς πρὸς πύλαισιν, ὡς λέγεις,
ἴσους ἴσοισι πολεμίοισιν ἀντιθείς.
ὄνομα δ' ἑκάστου διατριβὴν πολλὴν ἔχει,
ἐχθρῶν ὑπ' αὐτοῖς τείχεσιν καθημένων.
ἀλλ' εἶμ', ὅπως ἂν μὴ καταργῶμεν χέρα.
καί μοι γένοιτ' ἀδελφὸν ἀντήρη λαβεῖν
καὶ ξυσταθέντα διὰ μάχης ἑλεῖν δορὶ
κτανεῖν θ', ὃς ἦλθε πατρίδα πορθήσων ἐμήν.
γάμους δ' ἀδελφῆς Ἀντιγόνης παιδός τε σοῦ
Αἵμονος, ἐάν τι τῆς τύχης ἐγὼ σφαλῶ,
σοὶ χρὴ μέλεσθαι· τὴν δόσιν δ' ἐχέγγυον
τὴν πρόσθε ποιῶ νῦν ἐπ' ἐξόδοις ἐμαῖς.
μητρὸς δ' ἀδελφὸς εἶ· τί δεῖ μακρηγορεῖν;
τρέφ' ἀξίως νιν σοῦ τε τήν τ' ἐμὴν χάριν.
πατὴρ δ' ἐς αὑτὸν ἀμαθίαν ὀφλισκάνει,
ὄψιν τυφλώσας· οὐκ ἄγαν σφ' ἐπῄνεσα·
ἡμᾶς τ' ἀραῖσιν, ἢν τύχῃ, κατακτενεῖ.
ἓν δ' ἐστὶν ἡμῖν ἀργόν, εἴ τι θέσφατον
οἰωνόμαντις Τειρεσίας ἔχει φράσαι,
τοῦδ' ἐκπυθέσθαι ταῦτ'· ἐγὼ δὲ παῖδα σὸν
Μενοικέα, σοῦ πατρὸς αὐτεπώνυμον,
λαβόντα πέμψω δεῦρο Τειρεσίαν, Κρέον·
σοὶ μὲν γὰρ ἡδὺς ἐς λόγους ἀφίξεται·
ἐγὼ δὲ τέχνην μαντικὴν ἐμεμψάμην
ἤδη πρὸς αὐτόν, ὥστε μοι μομφὰς ἔχειν.
πόλει δὲ καὶ σοὶ ταῦτ' ἐπισκήπτω, Κρέον·

ἥνπερ κρατήσῃ τἀμά, Πολυνείκους νέκυν
μήποτε ταφῆναι τῇδε Θηβαίᾳ χθονί,
θνῄσκειν δὲ τὸν θάψαντα, κἂν φίλων τις ᾖ.
σοὶ μὲν τάδ' εἶπον· προσπόλοις δ' ἐμοῖς λέγω·
ἐκφέρετε τεύχη πάνοπλά τ' ἀμφιβλήματα,
ὡς εἰς ἀγῶνα τὸν προκείμενον δορὸς
ὁρμώμεθ' ἤδη ξὺν δίκῃ νικηφόρῳ.
τῇ δ' Εὐλαβείᾳ, χρησιμωτάτῃ θεῶν,
προσευχόμεσθα τήνδε διασῶσαι πόλιν.

ΧΟ. ὦ πολύμοχθος Ἄρης, τί ποθ' αἵματι στρ.
καὶ θανάτῳ κατέχῃ Βρομίου παράμουσος ἑορταῖς;
οὐκ ἐπὶ καλλιχόροις στεφάνοισι νεάνιδος ὥρας
βόστρυχον ἀμπετάσας λωτοῦ κατὰ πνεύματα μέλπῃ
μοῦσαν, ἐν ᾇ χάριτες χοροποιοί,
ἀλλὰ σὺν ὁπλοφόροις στρατὸν Ἀργείων ἐπιπνεύσας
αἵματι Θήβας
κῶμον ἀναυλότατον προχορεύεις.
οὐδ' ὑπὸ θυρσομανεῖ νεβρίδων μέτα δίνᾳ,
ἅρμασι καὶ ψαλίων τετραβάμοσι μωνυχοπώλων
ἱππείαις ἐπὶ χεύμασι βαίνων
Ἰσμηνοῖο θοάζεις, Ἀργείοις ἐπιπνεύσας
σπαρτῶν γένναν
ἀσπιδοφέρμονα θίασον εὔοπλον,
ἀντίπαλον κατὰ λάινα τείχεα
χαλκῷ κοσμήσας.
ἦ δεινά τις Ἔρις θεός, ἃ τάδε
μήσατο πήματα γᾶς βασιλεῦσιν
Λαβδακίδαις πολυμόχθοις.

ὦ ζαθέων πετάλων πολυθηρότα- ἀντ.
τον νάπος, Ἀρτέμιδος χιονοτρόφον ὄμμα Κιθαιρών,
μήποτε τὸν θανάτῳ προτεθέντα, λόχευμ' Ἰοκάστας,
ὤφελες Οἰδιπόδαν θρέψαι βρέφος ἔκβολον οἴκων
χρυσοδέτοις περόναις ἐπίσαμον·

μηδὲ τὸ παρθένιον πτερόν, οὔρειον τέρας, ἐλθεῖν
πένθεα γαίας
Σφίγγ' ἀπομουσοτάταισι σὺν ᾠδαῖς,
ἅ ποτε Καδμογενῆ τετραβάμοσι χαλαῖς
τείχεσι χριμπτομένα φέρεν αἰθέρος εἰς ἄβατον φῶς
γένναν, ἃν ὁ κατὰ χθονὸς Ἅιδας
Καδμείοις ἐπιπέμπει· δυσδαίμων δ' ἔρις ἄλλα
θάλλει παίδων
Οἰδιπόδα κατὰ δώματα καὶ πόλιν.
οὐ γὰρ ὃ μὴ καλὸν οὔποτ' ἔφυ καλόν,
†οὐδ' οἱ μὴ νόμιμοι
παῖδες ματρὶ λόχευμα μίασμα πατρός·
ἣ δὲ συναίμονος ἐς λέχος ἦλθεν.†

ἔτεκες, ὦ γαῖ', ἔτεκές ποτε, *ἐπῳδ.*
βάρβαρον ὡς ἀκοὰν ἐδάην ἐδάην ποτ' ἐν οἴκοις,
τὰν ἀπὸ θηροτρόφου φοινικολόφοιο δράκοντος
γένναν ὀδοντοφυῆ, Θήβαις κάλλιστον ὄνειδος·
Ἁρμονίας δέ ποτ' εἰς ὑμεναίους
ἤλυθον οὐρανίδαι, φόρμιγγί τε τείχεα Θήβας
τᾶς Ἀμφιονίας τε λύρας ὕπο πύργος ἀνέσταν
διδύμων ποταμῶν πόρον ἀμφὶ μέσον,
Δίρκα χλοεροτρόφον ᾇ πεδίον
πρόπαρ Ἰσμηνοῦ καταδεύει·
Ἰώ θ' ἁ κερόεσσα προμάτωρ
Καδμείων βασιλῆας ἐγείνατο,
μυριάδας δ' ἀγαθῶν ἑτέροις ἑτέ-
ρας μεταμειβομένα πόλις ἅδ' ἐπ' ἄκ-
ροις ἕστακεν Ἀρῄ-
οις στεφάνοισιν.

ΤΕΙΡΕΣΙΑΣ.

ἡγοῦ πάροιθε, θύγατερ· ὡς τυφλῷ ποδὶ
ὀφθαλμὸς εἶ σύ, ναυβάταισιν ἄστρον ὥς·

δεῦρ' ἐς τὸ λευρὸν πέδον ἴχνος τιθεῖσ' ἐμὸν
πρόβαινε, μὴ σφαλῶμεν· ἀσθενὴς πατήρ·
κλήρους τέ μοι φύλασσε παρθένῳ χερί,
οὓς ἔλαβον οἰωνίσματ' ὀρνίθων μαθὼν
θάκοισιν ἐν ἱεροῖσιν, οὗ μαντεύομαι.
τέκνον Μενοικεῦ, παῖ Κρέοντος, εἰπέ μοι,
πόση τις ἡ 'πίλοιπος ἄστεως ὁδὸς
πρὸς πατέρα τὸν σόν· ὡς ἐμὸν κάμνει γόνυ,
πυκνὴν δὲ βαίνων ἤλυσιν μόλις περῶ.

ΚΡ. θάρσει· πέλας γάρ, Τειρεσία, φίλοισι σοῖς
ἐξώρμισαι σὸν πόδα· λαβοῦ δ' αὐτοῦ, τέκνον·
ὡς πᾶσ' ἀπήνη πούς τε πρεσβύτου φιλεῖ
χειρὸς θυραίας ἀναμένειν κουφίσματα.

ΤΕΙ. εἶεν, πάρεσμεν· τί με καλεῖς σπουδῇ, Κρέον;

ΚΡ. οὔπω λελήσμεθ'· ἀλλὰ σύλλεξαι σθένος
καὶ πνεῦμ' ἄθροισον, αἶπος ἐκβαλὼν ὁδοῦ.

ΤΕΙ. κόπῳ παρεῖμαι γοῦν 'Ερεχθειδῶν ἄπο
δεῦρ' ἐκκομισθεὶς τῆς πάροιθεν ἡμέρας·
κἀκεῖ γὰρ ἦν τις πόλεμος Εὐμόλπου δορός,
οὗ καλλινίκους Κεκροπίδας ἔθηκ' ἐγώ·
καὶ τόνδε χρυσοῦν στέφανον, ὡς ὁρᾷς, ἔχω
λαβὼν ἀπαρχὰς πολεμίων σκυλευμάτων.

ΚΡ. οἰωνὸν ἐθέμην καλλίνικα σὰ στέφη·
ἐν γὰρ κλύδωνι κείμεθ', ὥσπερ οἶσθα σύ,
δορὸς Δαναϊδῶν, καὶ μέγας Θήβαις ἀγών.
βασιλεὺς μὲν οὖν βέβηκε κοσμηθεὶς ὅπλοις
ἤδη πρὸς ἀλκὴν 'Ετεοκλῆς Μυκηνίδα·
ἐμοὶ δ' ἐπέσταλκ' ἐκμαθεῖν σέθεν πάρα,
τί δρῶντες ἂν μάλιστα σώσαιμεν πόλιν.

ΤΕΙ. 'Ετεοκλέους μὲν εἵνεκ' ἂν κλῄσας στόμα
χρησμοὺς ἐπέσχον, σοὶ δ', ἐπεὶ χρῄζεις μαθεῖν,
λέξω. νοσεῖ γὰρ ἥδε γῆ πάλαι, Κρέον,
ἐξ οὗ 'τεκνώθη Λάιος βίᾳ θεῶν
πόσιν τ' ἔφυσε μητρὶ μέλεον Οἰδίπουν·

αἵ θ' αἱματωποὶ δεργμάτων διαφθοραὶ
θεῶν σόφισμα κἀπίδειξις Ἑλλάδι.
ἃ συγκαλύψαι παῖδες Οἰδίπου χρόνῳ
χρῄζοντες, ὡς δὴ θεοὺς ὑπεκδραμούμενοι,
ἥμαρτον ἀμαθῶς· οὔτε γὰρ γέρα πατρὶ
οὔτ' ἔξοδον διδόντες ἄνδρα δυστυχῆ
ἐξηγρίωσαν· ἐκ δ' ἔπνευσ' αὐτοῖς ἀρὰς
δεινὰς νοσῶν τε καὶ πρὸς ἠτιμασμένος.
κἀγὼ τί <τ'> οὐ δρῶν, ποῖά τ' οὐ λέγων ἔπη
ἐς ἔχθος ἦλθον παισὶ τοῖσιν Οἰδίπου.
ἐγγὺς δὲ θάνατος αὐτόχειρ αὐτοῖς, Κρέον·
πολλοὶ δὲ νεκροὶ περὶ νεκροῖς πεπτωκότες
Ἀργεῖα καὶ Καδμεῖα μείξαντες μέλη
πικροὺς γόους δώσουσι Θηβαίᾳ χθονί.
σύ τ' ὦ τάλαινα συγκατασκάψῃ πόλι,
εἰ μὴ λόγοισι τοῖς ἐμοῖς τις πείσεται.
ἐκεῖνο μὲν γὰρ πρῶτον ἦν, τῶν Οἰδίπου
μηδένα πολίτην μηδ' ἄνακτ' εἶναι χθονός,
ὡς δαιμονῶντας κἀνατρέψοντας πόλιν.
ἐπεὶ δὲ κρεῖσσον τὸ κακόν ἐστι τἀγαθοῦ,
μί' ἔστιν ἄλλη μηχανὴ σωτηρίας.
ἀλλ' οὐ γὰρ εἰπεῖν οὔτ' ἐμοὶ τόδ' ἀσφαλὲς
πικρόν τε τοῖσι τὴν τύχην κεκτημένοις
πόλει παρασχεῖν φάρμακον σωτηρίας,
ἄπειμι, χαίρεθ'· εἷς γὰρ ὢν πολλῶν μέτα
τὸ μέλλον, εἰ χρή, πείσομαι· τί γὰρ πάθω;
ΚΡ. *ἐπίσχες αὐτοῦ, πρέσβυ.* ΤΕΙ. *μὴ 'πιλαμβάνου.*
ΚΡ. *μεῖνον, τί φεύγεις;* ΤΕΙ. *ἡ τύχη σ', ἀλλ' οὐκ ἐγώ.*
ΚΡ. *φράσον πολίταις καὶ πόλει σωτηρίαν.*
ΤΕΙ. *βούλῃ σὺ μέντοι κοὐχὶ βουλήσῃ τάχα.*
ΚΡ. *καὶ πῶς πατρῴαν γαῖαν οὐ σῶσαι θέλω;*
ΤΕΙ. *θέλεις ἀκοῦσαι δῆτα καὶ σπουδὴν ἔχεις;*
ΚΡ. *ἐς γὰρ τί μᾶλλον δεῖ προθυμίαν ἔχειν;*
ΤΕΙ. *κλύοις ἂν ἤδη τῶν ἐμῶν θεσπισμάτων.*

πρῶτον δ' ἐκεῖνο βούλομαι σαφῶς μαθεῖν,
ποῦ 'στιν Μενοικεύς, ὅς με δεῦρ' ἐπήγαγεν ;
ΚΡ. ὅδ' οὐ μακρὰν ἄπεστι, πλησίον δέ σου.
ΤΕΙ. ἀπελθέτω νυν θεσφάτων ἐμῶν ἑκάς.
ΚΡ. ἐμὸς πεφυκὼς παῖς ἃ δεῖ σιγήσεται.
ΤΕΙ. βούλῃ παρόντος δῆτά σοι τούτου φράσω ;
ΚΡ. κλύων γὰρ ἂν τέρποιτο τῆς σωτηρίας.
ΤΕΙ. ἄκουε δή νυν θεσφάτων ἐμῶν ὁδόν·
[ἃ δρῶντες ἂν σώσαιτε Καδμείων πόλιν.]
σφάξαι Μενοικέα τόνδε δεῖ σ' ὑπὲρ πάτρας
σὸν παῖδ', ἐπειδὴ τὴν τύχην αὐτὸς καλεῖς.
ΚΡ. τί φής ; τίν' εἶπας τόνδε μῦθον, ὦ γέρον ;
ΤΕΙ. ἅπερ πέφηνε, ταῦτα κἀνάγκη σε δρᾶν.
ΚΡ. ὦ πολλὰ λέξας ἐν βραχεῖ χρόνῳ κακά.
ΤΕΙ. σοί γ', ἀλλὰ πατρίδι μεγάλα καὶ σωτήρια.
ΚΡ. οὐκ ἔκλυον, οὐκ ἤκουσα· χαιρέτω πόλις.
ΤΕΙ. ἀνὴρ ὅδ' οὐκέθ' αὑτός· ἐκνεύει πάλιν.
ΚΡ. χαίρων ἴθ'· οὐ γὰρ σῶν με δεῖ μαντευμάτων.
ΤΕΙ. ἀπόλωλεν ἀλήθει', ἐπεὶ σὺ δυστυχεῖς ;
ΚΡ. ὦ πρός σε γονάτων καὶ γερασμίου τριχός,
ΤΕΙ. τί προσπίτνεις με ; δυσφύλακτ' αἰνεῖ κακά.
ΚΡ. σίγα· πόλει δὲ τούσδε μὴ λέξῃς λόγους.
ΤΕΙ. ἀδικεῖν κελεύεις μ'· οὐ σιωπήσαιμεν ἄν.
ΚΡ. τί δή με δράσεις ; παῖδά μου κατακτενεῖς ;
ΤΕΙ. ἄλλοις μελησει ταῦτ', ἐμοὶ δ' εἰρήσεται.
ΚΡ. ἐκ τοῦ δ' ἐμοὶ τόδ' ἦλθε καὶ τέκνῳ κακόν ;
ΤΕΙ. ὀρθῶς μ' ἐρωτᾷς κεἰς ἀγῶν' ἔρχῃ λόγων.
δεῖ τόνδε θαλάμαις, οὗ δράκων ὁ γηγενὴς
ἐγένετο Δίρκης ναμάτων ἐπίσκοπος,
σφαγέντα φόνιον αἷμα γῇ δοῦναι χοὰς
Κάδμῳ παλαιῶν Ἄρεος ἐκ μηνιμάτων,
ὃς γηγενεῖ δράκοντι τιμωρεῖ φόνον.
καὶ ταῦτα δρῶντες σύμμαχον κτήσεσθ' Ἄρη.
χθὼν δ' ἀντὶ καρποῦ καρπὸν ἀντί θ' αἵματος

αἷμ' ἣν λάβῃ βρότειον, ἕξετ' εὐμενῆ
γῆν, ἥ ποθ' ἡμῖν χρυσοπήληκα στάχυν
σπαρτῶν ἀνῆκεν· ἐκ γένους δὲ δεῖ θανεῖν
τοῦδ' ὃς δράκοντος γέννος ἐκπέφυκε παῖς.
σὺ δ' ἐνθάδ' ἡμῖν λοιπὸς εἶ σπαρτῶν γένους
ἀκέραιος, ἔκ τε μητρὸς ἀρσένων τ' ἄπο,
οἵ σοί τε παῖδες. Αἵμονος μὲν οὖν γάμοι
σφαγὰς ἀπείργουσ'· οὐ γάρ ἐστιν ἤθεος·
κεἰ μὴ γὰρ εὐνῆς ἥψατ', ἀλλ' ἔχει λέχος·
οὗτος δὲ πῶλος τῆδ' ἀνειμένος πόλει
θανὼν πατρῴαν γαῖαν ἐκσώσειεν ἄν.
πικρὸν δ' Ἀδράστῳ νόστον Ἀργείοισί τε
θήσει, μέλαιναν κῆρ' ἐπ' ὄμμασιν βαλών,
κλεινάς τε Θήβας. τοῖνδ' ἑλοῦ δυοῖν πότμοιν
τὸν ἕτερον· ἢ γὰρ παῖδα σῶσον ἢ πόλιν.
  τὰ μὲν παρ' ἡμῶν πάντ' ἔχεις· ἡγοῦ, τέκνον,
πρὸς οἶκον. ὅστις δ' ἐμπύρῳ χρῆται τέχνῃ,
μάταιος· ἢν μὲν ἐχθρὰ σημήνας τύχῃ,
πικρὸς καθέστηχ' οἷς ἂν οἰωνοσκοπῇ·
ψευδῆ δ' ὑπ' οἴκτου τοῖσι χρωμένοις λέγων
ἀδικεῖ τὰ τῶν θεῶν. Φοῖβον ἀνθρώποις μόνον
χρῆν θεσπιῳδεῖν, ὃς δέδοικεν οὐδένα.
ΧΟ. Κρέον, τί σιγᾷς γῆρυν ἄφθογγον σχάσας;
κἀμοὶ γὰρ οὐδὲν ἧσσον ἔκπληξις πάρα.
ΚΡ. τί δ' ἄν τις εἴποι; δῆλον οἵ γ' ἐμοὶ λόγοι.
ἐγὼ γὰρ οὔποτ' ἐς τόδ' εἶμι συμφορᾶς,
ὥστε σφαγέντα παῖδα προσθεῖναι πόλει.
πᾶσιν γὰρ ἀνθρώποισι φιλότεκνος βίος,
οὐδ' ἂν τὸν αὑτοῦ παῖδά τις δοίη κτανεῖν.
μή μ' εὐλογείτω τἀμά τις κτείνων τέκνα.
αὐτὸς δ', ἐν ὡραίῳ γὰρ ἕσταμεν βίου,
θνῄσκειν ἕτοιμος πατρίδος ἐκλυτήριον.
ἀλλ' εἶα, τέκνον, πρὶν μαθεῖν πᾶσαν πόλιν,
ἀκόλαστ' ἐάσας μάντεων θεσπίσματα,

φεῦγ' ὡς τάχιστα τῆσδ' ἀπαλλαχθεὶς χθονός·
λέξει γὰρ ἀρχαῖς καὶ στρατηλάταις τάδε,
πύλας ἐφ' ἑπτὰ καὶ λοχαγέτας μολών·
κἂν μὲν φθάσωμεν, ἔστι σοι σωτηρία·
ἢν δ' ὑστερήσῃς, οἰχόμεσθα, κατθανῇ.

ΜΕΝΟΙΚΕΥΣ.

ποῖ δῆτα φεύγω; τίνα πόλιν; τίνα ξένων;
ΚΡ. *ὅπου χθονὸς τῆσδ' ἐκποδὼν μάλιστ' ἔσῃ.*
ΜΕ. *οὔκουν σὲ φράζειν εἰκός, ἐκπονεῖν δ' ἐμέ;*
ΚΡ. *Δελφοὺς περάσας—* ΜΕ. *ποῖ με χρή, πάτερ, μολεῖν;*
ΚΡ. *Αἰτωλίδ' ἐς γῆν.* ΜΕ. *ἐκ δὲ τῆσδε ποῖ περῶ;*
ΚΡ. *Θεσπρωτὸν οὖδας.* ΜΕ. *σεμνὰ Δωδώνης βάθρα;*
ΚΡ. *ἔγνως.* ΜΕ. *τί δὴ τόδ' ἔρυμά μοι γενήσεται;*
ΚΡ. *πόμπιμος ὁ δαίμων.* ΜΕ. *χρημάτων δὲ τίς πόρος;*
ΚΡ. *ἐγὼ πορεύσω χρυσόν.*
ΜΕ. *εὖ λέγεις, πάτερ.*
χώρει νυν· ὡς σὴν πρὸς κασιγνήτην μολών,
ἧς πρῶτα μαστὸν εἵλκυσ', Ἰοκάστην λέγω,
μητρὸς στερηθεὶς ὀρφανός τ' ἀποζυγείς,
προσηγορήσας εἶμι καὶ σώσω βίον.
ἀλλ' εἶα, χώρει· μὴ τὸ σὸν κωλυέτω.
γυναῖκες, ὡς εὖ πατρὸς ἐξεῖλον φόβον
κλέψας λόγοισιν, ὥσθ' ἃ βούλομαι τυχεῖν·
ὅς μ' ἐκκομίζει, πόλιν ἀποστερῶν τύχης,
καὶ δειλίᾳ δίδωσι. καὶ συγγνωστὰ μὲν
γέροντι, τοὐμὸν δ' οὐχὶ συγγνώμην ἔχει,
προδότην γενέσθαι πατρίδος ἥ μ' ἐγείνατο.
ὡς οὖν ἂν εἰδῆτ', εἶμι καὶ σώσω πόλιν
ψυχήν τε δώσω τῆσδ' ὑπερθανεῖν χθονός.
αἰσχρὸν γάρ εἰ μὲν θεσφάτων ἐλεύθεροι
κοὐκ εἰς ἀνάγκην δαιμόνων ἀφιγμένοι
στάντες παρ' ἀσπίδ' οὐκ ὀκνήσουσιν θανεῖν,
πύργων πάροιθε μαχόμενοι πάτρας ὕπερ,

ἐγὼ δὲ πατέρα καὶ κασίγνητον προδοὺς
πόλιν τ' ἐμαυτοῦ δειλὸς ὣς ἔξω χθονὸς
ἄπειμ'· ὅπου δ' ἂν ζῶ, κακὸς φανήσομαι;
μὰ τὸν μετ' ἄστρων Ζῆν' Ἄρη τε φοίνιον,
ὃς τοὺς ὑπερτείλαντας ἐκ γαίας ποτὲ
σπαρτοὺς ἄνακτας τῆσδε γῆς ἱδρύσατο,
ἀλλ' εἶμι καὶ στὰς ἐξ ἐπάλξεων ἄκρων
σφάξας ἐμαυτὸν σηκὸν ἐς μελαμβαθῆ
δράκοντος, ἔνθ' ὁ μάντις ἐξηγήσατο,
ἐλευθερώσω γαῖαν· εἴρηται λόγος.
  στείχω δέ, θανάτου δῶρον οὐκ αἰσχρὸν πόλει
δώσων, νόσου δὲ τήνδ' ἀπαλλάξω χθόνα.
  [εἰ γὰρ λαβὼν ἕκαστος ὅ τι δύναιτό τις
χρηστὸν διέλθοι τοῦτο κἀς κοινὸν φέροι
πατρίδι, κακῶν ἂν αἱ πόλεις ἐλασσόνων
πειρώμεναι τὸ λοιπὸν εὐτυχοῖεν ἄν.]

ΧΟ. ἔβας, ἔβας, στρ.
ὦ πτεροῦσσα, γᾶς λόχευμα
νερτέρου τ' Ἐχίδνας,
Καδμείων ἁρπαγά,
πολύφθορος, πολύστονος,
μειξοπάρθενος,
δάιον τέρας,
φοιτάσιν πτεροῖς
χαλαῖσί τ' ὠμοσίτοις·
Διρκαίων ἅ ποτ' ἐκ
τόπων νέους πεδαίρουσ'
ἄλυρον ἀμφὶ μοῦσαν
ὀλομέναν Ἐρινὺν
ἔφερες ἔφερες ἄχεα πατρίδι
φόνια· φόνιος ἐκ θεῶν
ὃς τάδ' ἦν ὁ πράξας.
ἰάλεμοι δὲ ματέρων,

ἰάλεμοι δὲ παρθένων
ἐστέναζον οἴκοις·
ἰηιήιον βοάν,
ἰηιήιον μέλος
ἄλλος ἄλλ' ἐπωτότυζε
διαδοχαῖς ἀνὰ πτόλιν.
βροντᾷ δὲ στεναγμὸς
ἀχά τ' ἦν ὅμοιος,
ὁπότε πόλεος ἀφανίσειεν
ἁ πτεροῦσσα παρθένος τιν' ἀνδρῶν.

χρόνῳ δ' ἔβα ἀντ.
Πυθίαις ἀποστολαῖσιν
Οἰδίπους ὁ τλάμων
Θηβαίαν τάνδε γᾶν
τότ' ἀσμένοις, πάλιν δ' ἄχη·
ματρὶ γὰρ γάμους
δυσγάμους τάλας
καλλίνικος ὢν
αἰνιγμάτων συνάπτει,
μιαίνει δὲ πτόλιν·
δι' αἱμάτων δ' ἀμείβει
μυσαρὸν εἰς ἀγῶνα
καταβαλὼν ἀραῖσι
τέκεα μέλεος. ἀγάμεθ', ἀγάμεθ',
ὃς ἐπὶ θάνατον οἴχεται
γᾶς ὑπὲρ πατρῴας,
Κρέοντι μὲν λιπὼν γόους,
τὰ δ' ἑπτάπυργα κλῇθρα γᾶς
καλλίνικα θήσων.
γενοίμεθ' ὧδε ματέρες
γενοίμεθ' εὔτεκνοι, φίλα
Παλλάς, ἃ δράκοντος αἷμα
λιθόβολον κατειργάσω,

Καδμείαν μέριμναν
ὁρμήσασ' ἐπ' ἔργον,
ὅθεν ἐπέσυτο τάνδε γαῖαν
ἁρπαγαῖσι δαιμόνων τις ἄτα.

ΑΓΓΕΛΟΣ.

ὠή, τίς ἐν πύλαισι δωμάτων κυρεῖ;
ἀνοίγετ', ἐκπορεύετ' Ἰοκάστην δόμων.
ὠὴ μάλ' αὖθις· διὰ μακροῦ μέν, ἀλλ' ὅμως
ἔξελθ', ἄκουσον, Οἰδίπου κλεινὴ δάμαρ,
λήξασ' ὀδυρμῶν πενθίμων τε δακρύων.
ΙΟ. ὦ φίλτατ', οὔ που ξυμφορὰν ἥκεις φέρων
Ἐτεοκλέους θανόντος, οὗ παρ' ἀσπίδα
βέβηκας αἰεὶ πολεμίων εἴργων βέλη;
[τί μοί ποθ' ἥκεις καινὸν ἀγγελῶν ἔπος;]
τέθνηκεν ἢ ζῇ παῖς ἐμός; σήμαινέ μοι.
ΑΓΓ. ζῇ, μὴ τρέσῃς τόδ', ὥς σ' ἀπαλλάξω φόβου.
ΙΟ. τί δ'; ἑπτάπυργοι πῶς ἔχουσι περιβολαί;
ΑΓΓ. ἑστᾶσ' ἄθραυστοι, κοὐκ ἀνήρπασται πόλις.
ΙΟ. ἦλθον δὲ πρὸς κίνδυνον Ἀργείου δορός;
ΑΓΓ. ἀκμήν γ' ἐπ' αὐτήν· ἀλλ' ὁ Καδμείων Ἄρης
κρείσσων κατέστη τοῦ Μυκηναίου δορός.
ΙΟ. ἓν εἰπὲ πρὸς θεῶν, εἴ τι Πολυνείκους πέρι
οἶσθ'· ὡς μέλει μοι καὶ τόδ', εἰ λεύσσει φάος.
ΑΓΓ. ζῇ σοι ξυνωρὶς ἐς τόδ' ἡμέρας τέκνων.
ΙΟ. εὐδαιμονοίης. πῶς γὰρ Ἀργεῖον δόρυ
πυλῶν ἀπεστήσασθε πυργηρούμενοι;
λέξον, γέροντα τυφλὸν ὡς κατὰ στέγας
ἐλθοῦσα τέρψω, τῆσδε γῆς σεσωμένης.
ΑΓΓ. ἐπεὶ Κρέοντος παῖς ὁ γῆς ὑπερθανὼν
πύργων ἐπ' ἄκρων στὰς μελάνδετον ξίφος
λαιμῶν διῆκε τῇδε γῇ σωτήριον,
λόχους ἔνειμεν ἑπτὰ καὶ λοχαγέτας

πύλας ἐφ' ἑπτά, φύλακας Ἀργείου δορός,
σὸς παῖς, ἐφέδρους <θ'> ἱππότας μὲν ἱππόταις
ἔταξ', ὁπλίτας δ' ἀσπιδηφόροις ἔπι,
ὡς τῷ νοσοῦντι τειχέων εἴη δορὸς
ἀλκὴ δι' ὀλίγου. περγάμων δ' ἀπ' ὀρθίων
λεύκασπιν εἰσορῶμεν Ἀργείων στρατόν,
Τευμησὸν ἐκλιπόντα καὶ τάφρου πέλας
δρόμῳ ξυνῆψεν ἄστυ Καδμείας χθονός.
παιὰν δὲ καὶ σάλπιγγες ἐκελάδουν ὁμοῦ
ἐκεῖθεν ἔκ τε τειχέων ἡμῶν πάρα.
[καὶ πρῶτα μὲν προσῆγε Νηΐσταις πύλαις
λόχον πυκναῖσιν ἀσπίσιν πεφρικότα
ὁ τῆς κυναγοῦ Παρθενοπαῖος ἔκγονος,
ἐπίσημ' ἔχων οἰκεῖον ἐν μέσῳ σάκει,
ἑκηβόλοις τόξοισιν Ἀταλάντην κάπρον
χειρουμένην Αἰτωλόν. ἐς δὲ Προιτίδας
πύλας ἐχώρει σφάγι' ἔχων ἐφ' ἅρματι
ὁ μάντις Ἀμφιάραος, οὐ σημεῖ' ἔχων
ὑβρισμέν', ἀλλὰ σωφρόνως ἄσημ' ὅπλα.
Ὠγύγια δ' ἐς πυλώμαθ' Ἱππομέδων ἄναξ
ἔστειχ' ἔχων σημεῖον ἐν μέσῳ σάκει
στικτοῖς Πανόπτην ὄμμασιν δεδορκότα
τὰ μὲν σὺν ἄστρων ἐπιτολαῖσιν ὄμματα
βλέποντα, τὰ δὲ κρύπτοντα δυνόντων μέτα,
ὡς ὕστερον θανόντος εἰσορᾶν παρῆν.
Ὁμολωίσιν δὲ τάξιν εἶχε πρὸς πύλαις
Τυδεύς, λέοντος δέρος ἔχων ἐπ' ἀσπίδι
χαίτῃ πεφρικός· δεξιᾷ δὲ λαμπάδα
Τιτὰν Προμηθεὺς ἔφερεν ὡς πρήσων πόλιν.
ὁ σὸς δὲ Κρηναίαισι Πολυνείκης πύλαις
Ἄρη προσῆγε· Ποτνιάδες δ' ἐπ' ἀσπίδι
ἐπίσημα πῶλοι δρομάδες ἐσκίρτων φόβῳ,
εὖ πως στρόφιγξιν ἔνδοθεν κυκλούμεναι
πόρπαχ' ὑπ' αὐτόν, ὥστε μαίνεσθαι δοκεῖν.

ὁ δ' οὐκ ἔλασσον Ἄρεος ἐς μάχην φρονῶν
Καπανεὺς προσῆγε λόχον ἐπ' Ἠλέκτραις πύλαις.
σιδηρονώτοις δ' ἀσπίδος τύποις ἐπῆν
γίγας ἐπ' ὤμοις γηγενὴς ὅλην πόλιν
φέρων μοχλοῖσιν ἐξανασπάσας βάθρων,
ὑπόνοιαν ἡμῖν οἷα πείσεται πόλις.
ταῖς δ' ἑβδόμαις Ἄδραστος ἐν πύλαισιν ἦν,
ἑκατὸν ἐχίδναις ἀσπίδ' ἐκπληρῶν γραφῇ,
ὕδρας ἔχων λαιοῖσιν ἐν βραχίοσιν
Ἀργεῖον αὔχημ'· ἐκ δὲ τειχέων μέσων
δράκοντες ἔφερον τέκνα Καδμείων γνάθοις.
παρῆν δ' ἑκάστου τῶνδέ μοι θεάματα
ξύνθημα παραφέροντι ποιμέσιν λόχων.]
καὶ πρῶτα μὲν τόξοισι καὶ μεσαγκύλοις
ἐμαρνάμεσθα σφενδόναις θ' ἑκηβόλοις
πέτρων τ' ἀραγμοῖς· ὡς δ' ἐνικῶμεν μάχῃ,
ἔκλαγξε Τυδεὺς χὠ σὸς ἐξαίφνης γόνος·
ὦ τέκνα Δαναῶν, πρὶν κατεξάνθαι βολαῖς,
τί μέλλετ' ἄρδην πάντες ἐμπίπτειν πύλαις,
γυμνῆτες ἱππῆς ἁρμάτων τ' ἐπιστάται;
ἠχῆς δ' ὅπως ἤκουσαν, οὔτις ἀργὸς ἦν·
πολλοὶ δ' ἔπιπτον κρᾶτας αἱματούμενοι,
ἡμῶν τ' ἐς οὖδας εἶδες ἂν πρὸ τειχέων
πυκνοὺς κυβιστητῆρας ἐκνενευκότας·
ξηρὰν δ' ἔδευον γαῖαν αἵματος ῥοαῖς.
ὁ δ' Ἀρκάς, οὐκ Ἀργεῖος, Ἀταλάντης γόνος
τυφὼς πύλαισιν ὥς τις ἐμπεσὼν βοᾷ
πῦρ καὶ δικέλλας, ὡς κατασκάψων πόλιν·
ἀλλ' ἔσχε μαργῶντ' αὐτὸν ἐναλίου θεοῦ
Περικλύμενος παῖς λᾶαν ἐμβαλὼν κάρᾳ
ἁμαξοπληθῆ, γεῖσ' ἐπάλξεων ἄπο·
ξανθὸν δὲ κρᾶτα διεπάλυνε καὶ ῥαφὰς
ἔρρηξεν ὀστέων, ἄρτι δ' οἰνωπὸν γένυν
καθῃμάτωσεν· οὐδ' ἀποίσεται βίον

τῇ καλλιτόξῳ μητρὶ Μαινάλου κόρῃ.
ἐπεὶ δὲ τάσδ᾽ ἐσεῖδεν εὐτυχεῖς πύλας,
ἄλλας ἐπῄει παῖς σός, εἱπόμην δ᾽ ἐγώ.
ὁρῶ δὲ Τυδέα καὶ παρασπιστὰς πυκνοὺς
Αἰτωλίσιν λόγχαισιν εἰς ἄκρον στόμα
πύργων ἀκοντίζοντας, ὥστ᾽ ἐπάλξεων
λιπεῖν ἐρίπνας φύλακας· ἀλλά νιν πάλιν,
κυναγὸς ὡσεί, παῖς σὸς ἐξαθροίζεται,
πύργοις δ᾽ ἐπέστησ᾽ αὖθις. ἐς δ᾽ ἄλλας πύλας
ἠπειγόμεσθα, τοῦτο παύσαντες νοσοῦν.
Καπανεὺς δὲ πῶς εἴποιμ᾽ ἂν ὡς ἐμαίνετο;
μακραύχενος γὰρ κλίμακος προσαμβάσεις
ἔχων ἐχώρει καὶ τοσόνδ᾽ ἐκόμπασε,
μηδ᾽ ἂν τὸ σεμνὸν πῦρ νιν εἰργαθεῖν Διὸς
τὸ μὴ οὐ κατ᾽ ἄκρων περγάμων ἑλεῖν πόλιν.
καὶ ταῦθ᾽ ἅμ᾽ ἠγόρευε καὶ πετρούμενος
ἀνεῖρφ᾽ ὑπ᾽ αὐτὴν ἀσπίδ᾽ εἱλίξας δέμας,
κλίμακος ἀμείβων ξέστ᾽ ἐνηλάτων βάθρα.
ἤδη δ᾽ ὑπερβαίνοντα γεῖσα τειχέων
βάλλει κεραυνῷ Ζεύς νιν· ἐκτύπησε δὲ
χθών, ὥστε δεῖσαι πάντας· ἐκ δὲ κλιμάκων
ἐσφενδονᾶτο χωρὶς ἀλλήλων μέλη,
κόμαι μὲν εἰς Ὄλυμπον, αἷμα δ᾽ ἐς χθόνα,
χεῖρες δὲ καὶ κῶλ᾽ ὡς κύκλωμ᾽ Ἰξίονος
εἱλίσσετ᾽· ἐς γῆν δ᾽ ἔμπυρος πίπτει νεκρός.
ὡς δ᾽ εἶδ᾽ Ἄδραστος Ζῆνα πολέμιον στρατῷ,
ἔξω τάφρου καθῖσεν Ἀργείων στρατόν.
οἱ δ᾽ αὖ παρ᾽ ἡμῶν δεξιὸν Διὸς τέρας
ἰδόντες ἐξήλαυνον ἁρμάτων ὄχοι
ἱππῆς ὁπλῖται· κὰς μέσ᾽ Ἀργείων ὅπλα
συνῆψαν ἔγχη· πάντα δ᾽ ἦν ὁμοῦ κακά·
ἔθρῳσκον ἐξέπιπτον ἀντύγων ἄπο,
τροχοί τ᾽ ἐπήδων ἄξονές τ᾽ ἐπ᾽ ἄξοσι,
νεκροὶ δὲ νεκροῖς ἐξεσωρεύονθ᾽ ὁμοῦ.

πύργων μὲν οὖν γῆς ἔσχομεν κατασκαφὰς
ἐς τὴν παροῦσαν ἡμέραν· εἰ δ' εὐτυχὴς
ἔσται τὸ λοιπὸν ἥδε γῆ, θεοῖς μέλει·
καὶ νῦν γὰρ αὐτὴν δαιμόνων ἔσωσέ τις.

ΧΟ. καλὸν τὸ νικᾶν· εἰ δ' ἀμείνον' οἱ θεοὶ
γνώμην ἔχουσιν, εὐτυχὴς εἴην ἐγώ.

ΙΟ. καλῶς τὰ τῶν θεῶν καὶ τὰ τῆς τύχης ἔχει·
παῖδές τε γάρ μοι ζῶσι κἀκπέφευγε γῆ.
Κρέων δ' ἔοικε τῶν ἐμῶν νυμφευμάτων
τῶν τ' Οἰδίπου δύστηνος ἀπολαῦσαι κακῶν,
παιδὸς στερηθείς, τῇ πόλει μὲν εὐτυχῶς,
ἰδίᾳ δὲ λυπρῶς. ἀλλ' ἄνελθέ μοι πάλιν,
τί τἀπὶ τούτοις παῖδ' ἐμὼ δρασείετον.

ΑΓΓ. ἔα τὰ λοιπά· δεῦρ' ἀεὶ γὰρ εὐτυχεῖς.

ΙΟ. τοῦτ' εἰς ὕποπτον εἶπας· οὐκ ἐατέον.

ΑΓΓ. μεῖζόν τι χρῄζεις παῖδας ἢ σεσωμένους;

ΙΟ. καὶ τἀπίλοιπά γ' εἰ καλῶς πράσσω κλύειν.

ΑΓΓ. μέθες μ'· ἔρημος παῖς ὑπασπιστοῦ σέθεν.

ΙΟ. κακόν τι κεύθεις καὶ στέγεις ὑπὸ σκότῳ.

ΑΓΓ. οὐκ ἄν γε λέξαιμ' ἐπ' ἀγαθοῖσι σοῖς κακά.

ΙΟ. ἢν μή γε φεύγων ἐκφύγῃς πρὸς αἰθέρα.

ΑΓΓ. αἰαῖ· τί μ' οὐκ εἴασας ἐξ εὐαγγέλου
φήμης ἀπελθεῖν, ἀλλὰ μηνῦσαι κακά;
τὼ παῖδε τὼ σὼ μέλλετον, τολμήματα
αἴσχιστα, χωρὶς μονομαχεῖν παντὸς στρατοῦ,
[λέξαντες Ἀργείοισι Καδμείοισί τε
ἐς κοινὸν οἷον μήποτ' ὤφελον λόγον.
Ἐτεοκλέης δ' ὑπῆρξ' ἀπ' ὀρθίου σταθεὶς
πύργου, κελεύσας σῖγα κηρῦξαι στρατῷ·
ἔλεξε δ'· ὦ γῆς Ἑλλάδος στρατηλάται
Δαναῶν ἀριστῆς, οἵπερ ἤλθετ' ἐνθάδε,
Κάδμου τε λαός, μήτε Πολυνείκους χάριν
ψυχὰς ἀπεμπολᾶτε μήθ' ἡμῶν ὕπερ.
ἐγὼ γὰρ αὐτὸς τόνδε κίνδυνον μεθεὶς

μόνος συνάψω συγγόνῳ τὠμῷ μάχην·
κἂν μὲν κτάνω τόνδ', οἶκον οἰκήσω μόνος,
ἡσσώμενος δὲ τῷδε παραδώσω μόνῳ.
ὑμεῖς δ' ἀγῶν' ἀφέντες, 'Αργεῖοι, χθόνα
νίσεσθε, βίοτον μὴ λιπόντες ἐνθάδε.
σπαρτῶν τε λαὸς ἅλις ὅσος κεῖται νεκρός.
τοσαῦτ' ἔλεξε· σὸς δὲ Πολυνείκης γόνος
ἐκ τάξεων ὤρουσε κἀπῄνει λόγους.
πάντες δ' ἐπερρόθησαν 'Αργεῖοι τάδε
Κάδμου τε λαὸς ὡς δίκαι' ἡγούμενοι.
ἐπὶ τοῖσδε δ' ἐσπείσαντο, κἀν μεταιχμίοις
ὅρκους συνῆψαν ἐμμενεῖν στρατηλάται.
ἤδη δ' ἔκρυπτον σῶμα παγχάλκοις ὅπλοις
δισσοὶ γέροντος Οἰδίπου νεανίαι·
φίλοι δ' ἐκόσμουν, τῆσδε μὲν πρόμον χθονὸς
σπαρτῶν ἀριστῆς, τὸν δὲ Δαναϊδῶν ἄκροι.
ἔσταν δὲ λαμπρὼ χρῶμά τ' οὐκ ἠλλαξάτην
μαργῶντ' ἐπ' ἀλλήλοισιν ἱέναι δόρυ.
παρεξιόντες δ' ἄλλος ἄλλοθεν φίλων
λόγοις ἐθάρσυνόν τε κἀξηύδων τάδε·
Πολύνεικες, ἐν σοὶ Ζηνὸς ὀρθῶσαι βρέτας
τρόπαιον Ἄργει τ' εὐκλεᾶ δοῦναι λόγον.
'Ετεοκλέα δ' αὖ· νῦν πόλεως ὑπερμαχεῖς,
νῦν καλλίνικος γενόμενος σκήπτρων κρατεῖς.
τάδ' ἠγόρευον παρακαλοῦντες ἐς μάχην.
μάντεις δὲ μῆλ' ἔσφαζον, ἐμπύρους τ' ἀκμὰς
ῥήξεις τ' ἐνώμων ὑγρότητ' ἐναντίαν
ἄκραν τε λαμπάδ', ἣ δυοῖν ὅρους ἔχει,
νίκης τε σῆμα καὶ τὸ τῶν ἡσσωμένων.]
ἀλλ' εἴ τιν' ἀλκὴν ἢ σοφοὺς ἔχεις λόγους
ἢ φίλτρ' ἐπῳδῶν, στεῖχ', ἐρήτυσον τέκνα
δεινῆς ἁμίλλης, ὡς ὁ κίνδυνος μέγας.
[κἄπαθλα δεινά· δάκρυά σοι γενήσεται
δισσοῖν στερείσῃ τῇδ' ἐν ἡμέρᾳ τέκνοιν.]

ΙΟ. ὦ τέκνον ἔξελθ', Ἀντιγόνη, δόμων πάρος·
οὐκ ἐν χορείαις οὐδὲ παρθενεύμασι
νῦν σοὶ προχωρεῖ δαιμόνων κατάστασις,
ἀλλ' ἄνδρ' ἀρίστω καὶ κασιγνήτω σέθεν
ἐς θάνατον ἐκνεύοντε κωλῦσαί σε δεῖ
ξὺν μητρὶ τῇ σῇ μὴ πρὸς ἀλλήλοιν θανεῖν.
ΑΝ. τίν', ὦ τεκοῦσα μῆτερ, ἔκπληξιν νέαν
φίλοις ἀυτεῖς τῶνδε δωμάτων πάρος;
ΙΟ. ὦ θύγατερ, ἔρρει σῶν κασιγνήτων βίος.
ΑΝ. πῶς εἶπας; ΙΟ. αἰχμὴν ἐς μίαν καθέστατον.
ΑΝ. οἲ 'γώ, τί λέξεις, μῆτερ; ΙΟ. οὐ φίλ', ἀλλ' ἕπου.
ΑΝ. ποῖ, παρθενῶνας ἐκλιποῦσ'; ΙΟ. ἀνὰ στρατόν.
ΑΝ. αἰδούμεθ' ὄχλον. ΙΟ. οὐκ ἐν αἰσχύνῃ τὰ σά.
ΑΝ. δράσω δὲ δὴ τί; ΙΟ. συγγόνων λύσεις ἔριν.
ΑΝ. τί δρῶσα, μῆτερ; ΙΟ. προσπίτνουσ' ἐμοῦ μέτα.
ΑΝ. ἡγοῦ σὺ πρὸς μεταίχμι', οὐ μελλητέον.
ΙΟ. ἔπειγ', ἔπειγε, θύγατερ· ὡς ἢν μὲν φθάσω
παῖδας πρὸ λόγχης, οὑμὸς ἐν φάει βίος·
[ἢν δ' ὑστερήσῃς, οἰχόμεσθα, κατθανῇ.]
θανοῦσι δ' αὐτοῖς συνθανοῦσα κείσομαι.

ΧΟ. αἰαῖ αἰαῖ στρ.
τρομερὰν φρίκᾳ τρομερὰν φρέν' ἔχω·
διὰ σάρκα δ' ἐμὰν
ἔλεος ἔλεος ἔμολε ματέρος δειλαίας.
δίδυμα τέκεα πότερος ἄρα πότερον αἱμάξει,
ἰώ μοι πόνων,
ἰὼ Ζεῦ, ἰὼ γᾶ,
ὁμογενῆ δέραν, ὁμογενῆ ψυχὰν
δι' ἀσπίδων, δι' αἱμάτων;
τάλαιν' ἐγώ, τάλαινα,
πότερον ἄρα νέκυν ὀλόμενον ἀχήσω;

φεῦ δᾶ, φεῦ δᾶ, ἀντ.
δίδυμοι θῆρες, φόνιαι ψυχαὶ

δορὶ παλλόμεναι
πέσεα πέσεα δάϊ' αὐτίχ' αἱμάξετον.
τάλανες, ὅ τι ποτὲ μονομάχον ἐπὶ φρέν' ἠλθέτην,
βοᾷ βαρβάρῳ
ἰαχὰν στενακτὰν
μελομέναν νεκροῖς δάκρυσι θρηνήσω.
σχεδὸν τύχα πέλας φόνου·
κρινεῖ ξίφος τὸ μέλλον.
πότμος ἄποτμος ὁ φόνος ἕνεκ' Ἐρινύων.
ἀλλὰ γὰρ Κρέοντα λεύσσω τόνδε δεῦρο συννεφῆ
πρὸς δόμους στείχοντα, παύσω τοὺς παρεστῶτας γόους.

ΚΡ. οἴμοι, τί δράσω; πότερ' ἐμαυτὸν ἢ πόλιν
στένω δακρύσας, ἣν πέριξ ἔχει νέφος
τοιοῦτον ὥστε δι' Ἀχέροντος ἰέναι;
ἐμός τε γὰρ παῖς γῆς ὄλωλ' ὑπερθανών,
τοὔνομα λαβὼν γενναῖον, ἀνιαρὸν δ' ἐμοί·
ὃν ἄρτι κρημνῶν ἐκ δρακοντείων ἑλὼν
αὐτοσφαγῆ δύστηνος ἐκόμισ' ἐν χεροῖν,
βοᾷ δὲ δῶμα πᾶν· ἐγὼ δ' ἥκω μετὰ
γέρων ἀδελφὴν γραῖαν Ἰοκάστην, ὅπως
λούσῃ προθῆταί τ' οὐκέτ' ὄντα παῖδ' ἐμόν.
τοῖς γὰρ θανοῦσι χρὴ τὸν οὐ τεθνηκότα
τιμὰς διδόντα χθόνιον εὐσεβεῖν θεόν.

ΧΟ. βέβηκ' ἀδελφὴ σή, Κρέων, ἔξω δόμων,
κόρη τε μητρὸς Ἀντιγόνη κοινῷ ποδί.

ΚΡ. ποῖ κἀπὶ ποίαν συμφοράν; σήμαινέ μοι.

ΧΟ. ἤκουσε τέκνα μονομάχῳ μέλλειν δορὶ
ἐς ἀσπίδ' ἥξειν βασιλικῶν δόμων ὕπερ.

ΚΡ. πῶς φής; νέκυν τοι παιδὸς ἀγαπάζων ἐμοῦ
οὐκ ἐς τόδ' ἦλθον, ὥστε καὶ τάδ' εἰδέναι.

ΧΟ. ἀλλ' οἴχεται μὲν σὴ κασιγνήτη πάλαι·
δοκῶ δ' ἀγῶνα τὸν περὶ ψυχῆς, Κρέον,
ἤδη πεπρᾶχθαι παισὶ τοῖσιν Οἰδίπου.

ΚΡ. οἴμοι, τὸ μὲν σημεῖον εἰσορῶ τόδε,

σκυθρωπὸν ὄμμα καὶ πρόσωπον ἀγγέλου
στείχοντος, ὃς πᾶν ἀγγελεῖ τὸ δρώμενον.

ΑΓΓΕΛΟΣ.

ὦ τάλας ἐγώ, τίν' εἴπω μῦθον ἢ τίνας λόγους;
ΚΡ. οἰχόμεσθ'· οὐκ εὐπροσώποις φροιμίοις ἄρχῃ λόγου.
ΑΓΓ. ὦ τάλας, δισσῶς ἀυτῶ· μεγάλα γὰρ φέρω κακά.
ΚΡ. πρὸς πεπραγμένοισιν ἄλλοις πήμασιν. λέγεις δὲ τί;
ΑΓΓ. οὐκέτ' εἰσὶ σῆς ἀδελφῆς παῖδες ἐν φάει, Κρέον.
ΚΡ. αἰαῖ·
μεγάλα μοι θροεῖς πάθεα καὶ πόλει.
ὦ δώματ' εἰσηκούσατ' Οἰδίπου τάδε;
[παίδων ὁμοίαις συμφοραῖς ὀλωλότων]
ΧΟ. ὥστ' ἂν δακρῦσαί γ', εἰ φρονοῦντ' ἐτύγχανεν.
ΚΡ. οἴμοι ξυμφορᾶς βαρυποτμωτάτας,
οἴμοι κακῶν δύστηνος· ὦ τάλας ἐγώ.
ΑΓΓ. εἰ καὶ τὰ πρὸς τούτοισί γ' εἰδείης κακά.
ΚΡ. καὶ πῶς γένοιτ' ἂν τῶνδε δυσποτμώτερα;
ΑΓΓ. τέθνηκ' ἀδελφὴ σὴ δυοῖν παίδοιν μέτα.
ΧΟ. ἀνάγετ', ἀνάγετ', <ἓ ἕ> κωκυτὸν <μέγαν,>
ἐπὶ κάρα τε λευκοπήχεις κτύπους.
ΚΡ. ὦ τλῆμον, οἷον τέρμον', Ἰοκάστη, βίου
γάμων τε τῶν σῶν Σφιγγὸς αἰνιγμοῖς ἔτλης.
πῶς καὶ πέπρακται διπτύχων παίδων φόνος
ἀρᾶς τ' ἀγώνισμ' Οἰδίπου; σήμαινέ μοι.
ΑΓΓ. τὰ μὲν πρὸ πύργων εὐτυχήματα χθονὸς
οἶσθ'· οὐ μακρὰν γὰρ τειχέων περιπτυχαί,
τὸ μὴ οὐχ ἅπαντά σ' εἰδέναι τὰ δρώμενα.
ἐπεὶ δὲ χαλκέοις σῶμ' ἐκοσμήσανθ' ὅπλοις
οἱ τοῦ γέροντος Οἰδίπου νεανίαι,
ἔστησαν ἐλθόντ' ἐς μέσον μεταίχμιον
[δισσὼ στρατηγὼ καὶ διπλὼ στρατηλάτα]
ὡς εἰς ἀγῶνα μονομάχου τ' ἀλκὴν δορός.

βλέψας δ' ἐπ' Ἄργος ἧκε Πολυνείκης ἀράς·
ὦ πότνι' Ἥρα, σὸς γάρ εἰμ', ἐπεὶ γάμοις
ἔζευξ' Ἀδράστου παῖδα καὶ ναίω χθόνα,
δός μοι κτανεῖν ἀδελφόν, ἀντήρη δ' ἐμὴν
καθαιματῶσαι δεξιὰν νικηφόρον,
αἴσχιστον αἰτῶν στέφανον, ὁμογενῆ κτανεῖν.
πολλοῖς δ' ἐπῄει δάκρυα τῆς τύχης ὅση,
κἄβλεψαν ἀλλήλοισι διαδόντες κόρας.
Ἐτεοκλέης δὲ Παλλάδος χρυσάσπιδος
βλέψας πρὸς οἶκον ηὔξατ'· ὦ Διὸς κόρη,
δὸς ἔγχος ἡμῖν καλλίνικον ἐκ χερὸς
ἐς στέρν' ἀδελφοῦ τῆσδ' ἀπ' ὠλένης βαλεῖν
κτανεῖν θ', ὃς ἦλθε πατρίδα πορθήσων ἐμήν.
ἐπεὶ δ' ἀφείθη πυρσός, ὡς Τυρσηνικῆς
σάλπιγγος ἠχή, σῆμα φοινίου μάχης,
ᾖξαν δράμημα δεινὸν ἀλλήλοις ἔπι·
κάπροι δ' ὅπως θήγοντες ἀγρίαν γένυν
ξυνῆψαν, ἀφρῷ διάβροχοι γενειάδας·
ᾖσσον δὲ λόγχαις· ἀλλ' ὑφίζανον κύκλοις,
ὅπως σίδηρος ἐξολισθάνοι μάτην.
εἰ δ' ὄμμ' ὑπερσχὸν ἴτυος ἅτερος μάθοι,
λόγχην ἐνώμα στόματι προφθῆναι θέλων.
ἀλλ' εὖ προσῆγον ἀσπίδων κεγχρώμασιν
ὀφθαλμόν, ἀργὸν ὥστε γίγνεσθαι δόρυ.
πλείων δὲ τοῖς ὁρῶσιν ἐστάλασσ' ἱδρὼς
ἢ τοῖσι δρῶσι διὰ φίλων ὀρρωδίαν.
Ἐτεοκλέης δὲ ποδὶ μεταψαίρων πέτρον
ἴχνους ὑπόδρομον, κῶλον ἐκτὸς ἀσπίδος
τίθησι· Πολυνείκης δ' ἀπήντησεν δορί,
πληγὴν σιδήρῳ παραδοθεῖσαν εἰσιδών,
κνήμης τε διεπέρασεν Ἀργεῖον δόρυ·
στρατὸς δ' ἀνηλάλαξε Δαναϊδῶν ἅπας.
κἀν τῷδε μόχθῳ γυμνὸν ὦμον εἰσιδὼν
ὁ πρόσθε τρωθεὶς στεγνὰ Πολυνείκους βίᾳ

διῆκε λόγχη κἀπέδωκεν ἡδονὰς
Κάδμου πολίταις, ἀπὸ δ' ἔθραυσ' ἄκρον δόρυ.
ἐς δ' ἄπορον ἥκων δορὸς ἐπὶ σκέλος πάλιν
χωρεῖ, λαβὼν δ' ἀφῆκε μάρμαρον πέτρον,
μέσον τ' ἄκοντ' ἔθραυσεν· ἐξ ἴσου δ' Ἄρης
ἦν, κάμακος ἀμφοῖν χεῖρ' ἀπεστερημένοιν.
ἔνθεν δὲ κώπας ἁρπάσαντε φασγάνων
ἐς ταὐτὸν ἧκον, συμβαλόντε δ' ἀσπίδας
πολὺν ταραγμὸν ἀμφιβάντ' εἶχον μάχης.
καί πως νοήσας Ἐτεοκλῆς τὸ Θεσσαλὸν
ἐσήγαγεν σόφισμ' ὁμιλίᾳ χθονός.
ἐξαλλαγεὶς γὰρ τοῦ παρεστῶτος πόνου,
λαιὸν μὲν ἐς τοὔπισθεν ἀναφέρει πόδα,
πρόσω τὰ κοῖλα γαστρὸς εὐλαβούμενος·
προβὰς δὲ κῶλον δεξιὸν δι' ὀμφαλοῦ
καθῆκεν ἔγχος σφονδύλοις τ' ἐνήρμοσεν.
ὁμοῦ δὲ κάμψας πλευρὰ καὶ νηδὺν τάλας
σὺν αἱματηραῖς σταγόσι Πολυνείκης πίτνει,
ὁ δ', ὡς κρατῶν δὴ καὶ νενικηκὼς μάχῃ,
ξίφος δικὼν ἐς γαῖαν ἐσκύλευέ νιν,
τὸν νοῦν πρὸς αὑτὸν οὐκ ἔχων, ἐκεῖσε δέ.
ὃ καί νιν ἔσφηλ'· ἔτι γὰρ ἐμπνέων βραχύ,
σῴζων σίδηρον ἐν λυγρῷ πεσήματι,
μόλις μέν, ἐξέτεινε δ' εἰς ἧπαρ ξίφος
Ἐτεοκλέους ὁ πρόσθε Πολυνείκης πεσών.
γαῖαν δ' ὀδὰξ ἑλόντες ἀλλήλων πέλας
πίπτουσιν ἄμφω κοὐ διώρισαν κράτος.

ΧΟ. φεῦ, φεῦ, κακῶν σῶν, Οἰδίπου, σ' ὅσον στένω·
τὰς σὰς δ' ἀρὰς ἔοικεν ἐκπλῆσαι θεός.

ΑΓΓ. ἄκουε δή νυν καὶ τὰ πρὸς τούτοις κακά.
ἐπεὶ τέκνω πεσόντ' ἐλειπέτην βίον,
ἐν τῷδε μήτηρ ἡ τάλαινα προσπίτνει
σὺν παρθένῳ τε καὶ προθυμίᾳ ποδός·
τετρωμένους δ' ἰδοῦσα καιρίους σφαγὰς

ᾤμωξεν· ὦ τέκν', ὑστέρα βοηδρόμος
πάρειμι. προσπίτνουσα δ' ἐν μέρει τέκνα
ἔκλαι' ἐθρήνει τὸν πολὺν μαστῶν πόνον
στένουσ', ἀδελφή θ' ἡ παρασπίζουσ' ὁμοῦ·
ὦ γηροβοσκὼ μητρός, ὦ γάμους ἐμοὺς
προδόντ' ἀδελφὼ φιλτάτω. στέρνων δ' ἄπο
φύσημ' ἀνεὶς δυσθνῇσκον Ἐτεοκλῆς ἄναξ
ἤκουσε μητρός, κἀπιθεὶς ὑγρὰν χέρα
φωνὴν μὲν οὐκ ἀφῆκεν, ὀμμάτων δ' ἄπο
προσεῖπε δακρύοις, ὥστε σημῆναι φίλα.
ὁ δ' ἦν ἔτ' ἔμπνους, πρὸς κασιγνήτην δ' ἰδὼν
γραῖάν τε μητέρ' εἶπε Πολυνείκης τάδε·
ἀπωλόμεσθα, μῆτερ· οἰκτίρω δὲ σὲ
καὶ τήνδ' ἀδελφὴν καὶ κασίγνητον νεκρόν.
φίλος γὰρ ἐχθρὸς ἐγένετ', ἀλλ' ὅμως φίλος.
θάψον δέ μ', ὦ τεκοῦσα, καὶ σύ, σύγγονε,
ἐν γῇ πατρῴᾳ, καὶ πόλιν θυμουμένην
παρηγορεῖτον, ὡς τοσόνδε γοῦν τύχω
χθονὸς πατρῴας, κεἰ δόμους ἀπώλεσα.
ξυνάρμοσον δὲ βλέφαρά μου τῇ σῇ χερί,
μῆτερ· τίθησι δ' αὐτὸς ὀμμάτων ἔπι·
καὶ χαίρετ'· ἤδη γάρ με περιβάλλει σκότος.
ἄμφω δ' ἅμ' ἐξέπνευσαν ἄθλιον βίον.
μήτηρ δ', ὅπως ἐσεῖδε τήνδε συμφοράν,
ὑπερπαθήσασ' ἥρπασ' ἐκ νεκρῶν ξίφος
κἄπραξε δεινά· διὰ μέσου γὰρ αὐχένος
ὠθεῖ σίδηρον, ἐν δὲ τοῖσι φιλτάτοις
θανοῦσα κεῖται περιβαλοῦσ' ἀμφοῖν χέρας.
ἀνῆξε δ' ὀρθὸς λαὸς εἰς ἔριν λόγων,
ἡμεῖς μὲν ὡς νικῶντα δεσπότην ἐμόν,
οἱ δ' ὡς ἐκεῖνον. ἦν δ' ἔρις στρατηλάταις,
οἱ μὲν πατάξαι πρόσθε Πολυνείκη δορί,
οἱ δ' ὡς θανόντων οὐδαμοῦ νίκη πέλοι.
κἀν τῷδ' ὑπεξῆλθ' Ἀντιγόνη στρατοῦ δίχα.

οἱ δ' εἰς ὅπλ' ᾖσσον· εὖ δέ πως προμηθίᾳ
καθῆστο Κάδμου λαὸς ἀσπίδων ἔπι·
κἄφθημεν οὔπω τεύχεσιν πεφραγμένον
Ἀργεῖον ἐσπεσόντες ἐξαίφνης στρατόν.
κοὐδεὶς ὑπέστη, πεδία δ' ἐξεπίμπλασαν
φεύγοντες, ἔρρει δ' αἷμα μυρίον νεκρῶν
λόγχαις πιτνόντων. ὡς δ' ἐνικῶμεν μάχῃ,
οἱ μὲν Διὸς τρόπαιον ἵστασαν βρέτας,
οἱ δ' ἀσπίδας συλῶντες Ἀργείων νεκρῶν
σκυλεύματ' εἴσω τειχέων ἐπέμπομεν.
ἄλλοι δὲ τοὺς θανόντας Ἀντιγόνης μέτα
νεκροὺς φέρουσιν ἐνθάδ' οἰκτίσαι φίλοις.
πόλει δ' ἀγῶνες τῇ μὲν εὐτυχέστατοι
οἵδ' ἐξέβησαν, τῇ δὲ δυστυχέστατοι.

ΧΟ. *οὐκ εἰς ἀκοὰς ἔτι δυστυχία*
δώματος ἥκει· πάρα γὰρ λεύσσειν
πτώματα νεκρῶν τρισσῶν ἤδη
τάδε πρὸς μελάθροις κοινῷ θανάτῳ
σκοτίαν αἰῶνα λαχόντων.

ΑΝ. *οὐ προκαλυπτομένα βοτρυχώδεος*
ἁβρὰ παρηίδος οὐδ' ὑπὸ παρθενί-
ας τὸν ὑπὸ βλεφάροις φοίνικ' ἐρύθ-
ημα προσώπου,
αἰδομένα φέρομαι βάκχα νεκύ-
ων, κράδεμνα δικοῦσα κόμας ἀπ' ἐμ-
ᾶς, στολίδος κροκόεσσαν ἀνεῖσα τρυφάν,
ἁγεμόνευμα νεκροῖσι πολύστονον. αἰαῖ, ἰώ μοι.
ὦ Πολύνεικες, ἔφυς ἄρ' ἐπώνυμος·
ὤμοι μοι Θῆβαι.
σὰ δ' ἔρις—οὐκ ἔρις, ἀλλὰ φόνῳ φόνος—
Οἰδιπόδα δόμον ὤλεσε κρανθεῖσ'
αἵματι δεινῷ, αἵματι λυγρῷ.
τίνα προσῳδὸν

ἢ τίνα μουσοπόλον στοναχὰν ἐπὶ
δάκρυσι δάκρυσιν, ὦ δόμος ὦ δόμος,
ἀγκαλέσωμαι,
τρισσὰ φέρουσα τάδ' αἵματα σύγγονα,
ματέρα καὶ τέκνα, χάρματ' Ἐρινύος ;
ἃ δόμον Οἰδιπόδα πρόπαν ὤλεσε,
τᾶς ἀγρίας ὅτε
δυσξύνετον ξυνετὸς μέλος ἔγνω
Σφιγγὸς ἀοιδοῦ σῶμα φονεύσας.
ἰώ μοι, πάτερ,
τίς Ἑλλὰς ἢ βάρβαρος ἢ
τῶν προπάροιθ' εὐγενετᾶν
ἕτερος ἔτλα κακῶν τοσῶνδ'
αἵματος ἁμερίου τοι-
άδ' ἄχεα φανερά τάλαιν' ὡς ἐλελίζω ;
τίς ἄρ' ὄρνις ἢ δρυὸς ἢ ἐλάτας
ἀκροκόμοις ἀμφὶ κλάδοις
ἑζομένα μονομάτορσιν ὀδυρμοῖς
ἐμοῖς ἄχεσι συνῳδός ;
αἴλινον αἰάγμασιν ἃ
τοῖσδε προκλαίω, μονάδ' αἰ-
ῶνα διάξουσα τὸν ἀεὶ χρόνον ἐν
λειβομένοισιν δάκρυοις ἰαχήσω ;
τίν' ἐπὶ πρῶτον ἀπὸ χαί-
τας σπαραγμοῖς ἀπαρχὰς βάλω ;
ματρὸς ἐμᾶς ἢ διδύμοι-
σι γάλακτος παρὰ μαστοῖς
ἢ πρὸς ἀδελφῶν οὐλόμεν'
αἰκίσματα νεκρῶν ;
ὀτοτοτοῖ, λεῖπε σοὺς δόμους,
ἀλαὸν ὄμμα φέρων,
πάτερ γεραιέ, δεῖξον,
Οἰδιπόδα, σὸν αἰῶνα μέλεον, ὃς ἐνὶ
δώμασιν ἀέριον σκότον ὄμμασι

σοῖσι βαλὼν ἕλκεις μακρόπνουν ζοάν.
κλύεις, ὦ κατ' αὐλὰν ἀλαίνων γεραιὸν
πόδ' ἢ δεμνίοις
δύστανος ἰαύων ;

ΟΙΔΙΠΟΥΣ.

τί μ', ὦ παρθένε, βακτρεύμασι τυφλοῦ
ποδὸς ἐξάγαγες ἐς φῶς
λεχήρη σκοτίων ἐκ θαλάμων οἰκτ-
ροτάτοισιν δακρύοισιν,
πολιὸν αἰθέρος ἀφανὲς εἴδωλ-
-ον ἢ νέκυν ἔνερθεν ἢ πτα-
νὸν ὄνειρον ;

AN. δυστυχὲς ἀγγελίας ἔπος εἴ-
σῃ, πάτερ, οὐκέτι σοι τέκνα λεύσσ-
ει φάος οὐδ' ἄλοχος, παραβάκτροις
ἃ πόδα σὸν τυφλόπουν θεραπεύμασιν αἰὲν ἐμόχθει,
< ὦ > πάτερ, ὤμοι.

OI. ὤμοι ἐμῶν παθέων· πάρα γὰρ στενάχειν τάδ', ἀυτεῖν.
τρισσαὶ ψυχαὶ ποίᾳ μοίρᾳ
πῶς ἔλιπον φάος, ὦ τέκνον, αὔδα.

AN. οὐκ ἐπ' ὀνείδεσιν οὐδ' ἐπιχάρμασιν,
ἀλλ' ὀδύναισι λέγω· σὸς ἀλάστωρ
ξίφεσι βρίθων
καὶ πυρὶ καὶ σχετλίαισι μάχαις ἐπὶ παῖδας ἔβα σούς,
ὦ πάτερ, ὤμοι.

OI. αἰαῖ. AN. τί τάδε καταστένεις ;

OI. τέκνα. AN. δι' ὀδύνας ἔβας·
εἰ δὲ τέθριππά γ' ἔθ' ἅρματα λεύσσων
ἀελίου τάδε σώματα νεκρῶν
ὄμματος αὐγαῖς σαῖς ἐπενώμας.

OI. τῶν μὲν ἐμῶν τεκέων φανερὸν κακόν·
ἁ δὲ τάλαιν' ἄλοχος τίνι μοι, τέκνον, ὤλετο μοίρᾳ ;

AN. δάκρυα γοερὰ φανερὰ πᾶσι τιθεμένα,

τέκεσι μαστὸν
ἔφερεν ἔφερεν ἱκέτις ἱκέτιν ὀρομένα.
ηὗρε δ' ἐν Ἠλέκτραισι πύλαις τέκνα
λωτοτρόφον κατὰ λείμακα λόγχαις
κοινὸν ἐνυάλιον
μάτηρ, ὥστε λέοντας ἐναύλους,
μαρναμένους, ἐπὶ τραύμασιν αἵματος
ἤδη ψυχρὰν λοιβὰν φονίαν,
ἂν ἔλαχ' Ἅιδας, ὤπασε δ' Ἄρης·
χαλκόκροτον δὲ λαβοῦσα νεκρῶν πάρα φάσγανον εἴσω
σαρκὸς ἔβαψεν, ἄχει δὲ τέκνων ἔπεσ' ἀμφὶ τέκνοισιν.
πάντα δ' ἐν ἄματι τῷδε συνάγαγεν,
ὦ πάτερ, ἁμετέροισι δόμοισιν ἄ-
χη θεὸς ὃς τάδε τελευτᾷ.

[ΧΟ. πολλῶν κακῶν κατῆρξεν Οἰδίπου δόμοις
τόδ' ἦμαρ· εἴη δ' εὐτυχέστερος βίος.
ΚΡ. οἴκτων μὲν ἤδη λήγεθ', ὡς ὥρα τάφου
μνήμην τίθεσθαι· τῶνδε δ', Οἰδίπου, λόγων
ἄκουσον· ἀρχὰς τῆσδε γῆς ἔδωκέ μοι
Ἐτεοκλέης παῖς σός, γάμων φερνὰς διδοὺς
Αἵμονι κόρης τε λέκτρον Ἀντιγόνης σέθεν.
οὔκουν σ' ἐάσω τήνδε γῆν οἰκεῖν ἔτι·
σαφῶς γὰρ εἶπε Τειρεσίας οὐ μή ποτε
σοῦ τήνδε γῆν οἰκοῦντος εὖ πράξειν πόλιν.
ἀλλ' ἐκκομίζου. καὶ τάδ' οὐχ ὕβρει λέγω
οὐδ' ἐχθρὸς ὤν σοι, διὰ δὲ τοὺς ἀλάστορας
τοὺς σοὺς δεδοικὼς μή τι γῆ πάθῃ κακόν.
ΟΙ. ὦ μοῖρ', ἀπ' ἀρχῆς ὥς μ' ἔφυσας ἄθλιον
καὶ τλήμον', εἴ τις ἄλλος ἀνθρώπων ἔφυ·
ὃν καὶ πρὶν ἐς φῶς μητρὸς ἐκ γονῆς μολεῖν,
ἄγονον Ἀπόλλων Λαΐῳ μ' ἐθέσπισε
φονέα γενέσθαι πατρός· ὦ τάλας ἐγώ.
ἐπεὶ δ' ἐγενόμην, αὖθις ὁ σπείρας πατὴρ

κτείνει με νομίσας πολέμιον πεφυκέναι·
χρῆν γὰρ θανεῖν νιν ἐξ ἐμοῦ· πέμπει δέ με
μαστὸν ποθοῦντα θηρσὶν ἄθλιον βοράν·
οὗ σῳζόμεσθα. Ταρτάρου γὰρ ὤφελεν
ἐλθεῖν Κιθαιρὼν εἰς ἄβυσσα χάσματα,
ὅς μ' οὐ διώλεσ', ἀλλὰ . . . .
. . . . δουλεῦσαί τέ μοι
δαίμων ἔδωκε Πόλυβον ἀμφὶ δεσπότην,
κτανὼν δ' ἐμαυτοῦ πατέρ' ὁ δυσδαίμων ἐγὼ
ἐς μητρὸς ἦλθον τῆς ταλαιπώρου λέχος
παῖδάς τ' ἀδελφοὺς ἔτεκον, οὓς ἀπώλεσα,
ἀρὰς παραλαβὼν Λαΐου καὶ παισὶ δούς·
οὐ γὰρ τοσοῦτον ἀσύνετος πέφυκ' ἐγώ,
ὥστ' εἰς ἔμ' ὄμματ' ἔς τ' ἐμῶν παίδων βίον
ἄνευ θεῶν του ταῦτ' ἐμηχανησάμην.
  εἶεν· τί δράσω δῆθ' ὁ δυσδαίμων ἐγώ;
τίς ἡγεμών μοι ποδὸς ὁμαρτήσει τυφλοῦ;
ἥδ' ἡ θανοῦσα; ζῶσά γ' ἂν σάφ' οἶδ' ὅτι.
ἀλλ' εὔτεκνος ξυνωρίς; ἀλλ' οὐκ ἔστι μοι.
ἀλλ' ἔτι νεάζων αὐτὸς εὕροιμ' ἂν βίον;
πόθεν; τί μ' ἄρδην ὧδ' ἀποκτείνεις, Κρέον;
ἀποκτενεῖς γάρ, εἴ με γῆς ἔξω βαλεῖς.
οὐ μὴν ἑλίξας γ' ἀμφὶ σὸν χεῖρας γόνυ
κακὸς φανοῦμαι· τὸ γὰρ ἐμόν ποτ' εὐγενὲς
οὐκ ἂν προδοίην, οὐδέ περ πράσσων κακῶς.
ΚΡ. σοί τ' εὖ λέλεκται γόνατα μὴ χρῴζειν ἐμά,
ἐγώ τε ναίειν σ' οὐκ ἐάσαιμ' ἂν χθόνα.
νεκρῶν δὲ τῶνδε τὸν μὲν ἐς δόμους χρεὼν
ἤδη κομίζειν, τόνδε δ', ὃς πέρσων πόλιν
πατρίδα σὺν ἄλλοις ἦλθε, Πολυνείκους νέκυν,
ἐκβάλετ' ἄθαπτον τῆσδ' ὅρων ἔξω χθονός.
κηρύξεται δὲ πᾶσι Καδμείοις τάδε·
ὃς ἂν νεκρὸν τόνδ' ἢ καταστέφων ἁλῷ
ἢ γῇ καλύπτων, θάνατον ἀνταλλάξεται,

ἐᾶν δ' ἄκλαυτον, ἄταφον, οἰωνοῖς βοράν.
σὺ δ' ἐκλιποῦσα τριπτύχους θρήνους νεκρῶν
κόμιζε σαυτήν, Ἀντιγόνη, δόμων ἔσω
καὶ παρθενεύου τὴν ἐποῦσαν ἡμέραν
μένουσ' ἐν ᾗ σε λέκτρον Αἵμονος μένει.
AN. ὦ πάτερ, ἐν οἵοις κείμεθ' ἄθλιοι κακοῖς.
ὥς σε στενάζω τῶν τεθνηκότων πλέον·
οὐ γὰρ τὸ μέν σοι βαρὺ κακῶν, τὸ δ' οὐ βαρύ,
ἀλλ' εἰς ἅπαντα δυστυχὴς ἔφυς, πάτερ.
ἀτὰρ σ' ἐρωτῶ τὸν νεωστὶ κοίρανον·
τί τόνδ' ὑβρίζεις πατέρ' ἀποστέλλων χθονός;
τί θεσμοποιεῖς ἐπὶ ταλαιπώρῳ νεκρῷ;
KP. Ἐτεοκλέους βουλεύματ', οὐχ ἡμῶν, τάδε.
AN. ἄφρονά γε, καὶ σὺ μῶρος ὃς ἐπίθου τάδε.
KP. πῶς; τἀντεταλμέν' οὐ δίκαιον ἐκπονεῖν;
AN. οὔκ, ἢν πονηρά γ' ᾖ κακῶς τ' εἰρημένα.
KP. τί δ'; οὐ δικαίως ὅδε κυσὶν δοθήσεται;
AN. οὐκ ἔννομον γὰρ τὴν δίκην πράσσεσθέ νιν.
KP. εἴπερ γε πόλεως ἐχθρὸς ἦν οὐκ ἐχθρὸς ὤν.
AN. οὐκοῦν ἔδωκε τῇ τύχῃ τὸν δαίμονα.
KP. καὶ τῷ τάφῳ νυν τὴν δίκην παρασχέτω.
AN. τί πλημμελήσας, τὸ μέρος εἰ μετῆλθε γῆς;
KP. ἄταφος ὅδ' ἀνήρ, ὡς μάθῃς, γενήσεται.
AN. ἐγώ σφε θάψω, κἂν ἀπεννέπῃ πόλις.
KP. σαυτὴν ἄρ' ἐγγὺς τῷδε συνθάψεις νεκρῷ.
AN. ἀλλ' εὐκλεές τοι δύο φίλω κεῖσθαι πέλας.
KP. λάζυσθε τήνδε κὰς δόμους κομίζετε.
AN. οὐ δῆτ', ἐπεὶ τοῦδ' οὐ μεθήσομαι νεκροῦ.
KP. ἔκριν' ὁ δαίμων, παρθέν', οὐχ ἃ σοὶ δοκεῖ.
AN. κἀκεῖνο κέκριται, μὴ 'φυβρίζεσθαι νεκρούς.
KP. ὡς οὔτις ἀμφὶ τῷδ' ὑγρὰν θήσει κόνιν.
AN. ναὶ πρός σε τῆσδε μητρὸς Ἰοκάστης, Κρέον.
KP. μάταια μοχθεῖς· οὐ γὰρ ἂν τύχοις τάδε.
AN. σὺ δ' ἀλλὰ νεκρῷ λουτρὰ περιβαλεῖν μ' ἔα.

ΚΡ. ἓν τοῦτ' ἂν εἴη τῶν ἀπορρήτων πόλει.
ΑΝ. ἀλλ' ἀμφὶ τραύματ' ἄγρια τελαμῶνας βαλεῖν.
ΚΡ. οὐκ ἔσθ' ὅπως σὺ τόνδε τιμήσεις νέκυν.
ΑΝ. ὦ φίλτατ', ἀλλὰ στόμα γε σὸν προσπτύξομαι.
ΚΡ. οὐκ ἐς γάμους σοὺς συμφορὰν κτήσῃ γόοις.
ΑΝ. ἦ γὰρ γαμοῦμαι ζῶσα παιδὶ σῷ ποτε;
ΚΡ. πολλή σ' ἀνάγκη· ποῖ γὰρ ἐκφεύξῃ λέχος;
ΑΝ. νὺξ ἆρ' ἐκείνη Δαναΐδων μ' ἕξει μίαν.
ΚΡ. εἶδες τὸ τόλμημ' οἷον ἐξωνείδισεν;
ΑΝ. ἴστω σίδηρος ὅρκιόν τέ μοι ξίφος.
ΚΡ. τί δ' ἐκπροθυμῇ τῶνδ' ἀπηλλάχθαι γάμων;
ΑΝ. συμφεύξομαι τῷδ' ἀθλιωτάτῳ πατρί.
ΚΡ. γενναιότης σοι, μωρία δ' ἔνεστί τις.
ΑΝ. καὶ ξυνθανοῦμαί γ', ὡς μάθῃς περαιτέρω.
ΚΡ. ἴθ', οὐ φονεύσεις παῖδ' ἐμόν, λίπε χθόνα.
ΟΙ. ὦ θύγατερ, αἰνῶ μέν σε τῆς προθυμίας.
ΑΝ. ἀλλ' εἰ γαμοίμην, σὺ δὲ μόνος φεύγοις, πάτερ;
ΟΙ. μέν' εὐτυχοῦσα, τἄμ' ἐγὼ στέρξω κακά.
ΑΝ. καὶ τίς σε τυφλὸν ὄντα θεραπεύσει, πάτερ;
ΟΙ. πεσὼν ὅπου μοι μοῖρα κείσομαι πέδῳ.
ΑΝ. ὁ δ' Οἰδίπους ποῦ καὶ τὰ κλείν' αἰνίγματα;
ΟΙ. ὄλωλ'· ἓν ἦμάρ μ' ὤλβισ', ἓν δ' ἀπώλεσεν.
ΑΝ. οὔκουν μετασχεῖν κἀμὲ δεῖ τῶν σῶν κακῶν;
ΟΙ. αἰσχρὰ φυγὴ θυγατρὶ σὺν τυφλῷ πατρί.
ΑΝ. οὔ, σωφρονούσῃ γ', ἀλλὰ γενναία, πάτερ.
ΟΙ. προσάγαγέ νύν με, μητρὸς ὡς ψαύσω σέθεν.
ΑΝ. ἰδού, παρειᾶς φιλτάτης ψαῦσον χερί.
ΟΙ. ὦ μῆτερ, ὦ ξυνάορ' ἀθλιωτάτη.
ΑΝ. οἰκτρὰ πρόκειται, πάντ' ἔχουσ' ὁμοῦ κακά.
ΟΙ. Ἐτεοκλέους δὲ πτῶμα Πολυνείκους τε ποῦ;
ΑΝ. τώδ' ἐκτάδην σοι κεῖσθον ἀλλήλοιν πέλας.
ΟΙ. πρόσθες τυφλὴν χεῖρ' ἐπὶ πρόσωπα δυστυχῆ.
ΑΝ. ἰδού, θανόντων σῶν τέκνων ἅπτου χερί.
ΟΙ. ὦ φίλα πεσήματ' ἄθλι' ἀθλίου πατρός.

AN. ὦ φίλτατον δῆτ' ὄμμα Πολυνείκους ἐμοί.
OI. νῦν χρησμός, ὦ παῖ, Λοξίου περαίνεται.
AN. ὁ ποῖος ; ἀλλ' ἦ πρὸς κακοῖς ἐρεῖς κακά ;
OI. ἐν ταῖς 'Αθήναις κατθανεῖν μ' ἀλώμενον.
AN. ποῦ ; τίς σε πύργος 'Ατθίδος προσδέξεται ;
OI. ἱερὸς Κολωνός, δώμαθ' ἱππίου θεοῦ.
ἀλλ' εἶα, τυφλῷ τῷδ' ὑπηρέτει πατρί,
ἐπεὶ προθυμῇ τῆσδε κοινοῦσθαι φυγῆς.
AN. ἴθ' ἐς φυγὰν τάλαιναν· ὄρεγε χέρα φίλαν,
πάτερ γεραιέ, πομπίμαν
ἔχων ἔμ' ὥστε ναυσίπομπον αὔραν.
OI. <ἰδοὺ> ἰδοὺ πορεύομαι,
τέκνον, σύ μοι ποδαγὸς ἀθλία γενοῦ.
AN. γενόμεθα γενόμεθ' ἄθλιαί
γε δῆτα Θηβαιᾶν μάλιστα παρθένων.
OI. πόθι γεραιὸν ἴχνος τίθημι ;
βάκτρα πρόσφερ', ὦ τέκνον.
AN. τᾷδε τᾷδε βᾶθί μοι,
τᾷδε τᾷδε πόδα τιθεὶς
ἰσόνειρον ἰσχύν.
OI. ἰὼ ἰώ, δυστυχεστάτας φυγὰς
ἀλαίνειν τὸν γέροντά μ' ἐκ πάτρας.
ἰὼ ἰώ, δεινὰ δείν' ἐγὼ τλάς.
AN. τί τλάς ; τί τλάς ; οὐχ ὁρᾷ Δίκα κακούς,
οὐδ' ἀμείβεται βροτῶν ἀσυνεσίας.
OI. ὅδ' εἰμί, μοῦσαν ὃς ἐπὶ καλ-
λίνικον οὐράνιον ἔβαν
μειξοπαρθένου κόρας αἴ-
νιγμ' ἀσύνετον εὑρών.
AN. Σφιγγὸς ἀναφέρεις ὄνειδος.
ἄπαγε τὰ πάρος εὐτυχήματ' αὐδῶν.
τάδε σ' ἐπέμενε μέλεα πάθεα
φυγάδα πατρίδος ἄπο γενόμενον,
ὦ πάτερ, θανεῖν που.

ποθεινὰ δάκρυα παρὰ φίλαισι παρθένοις
λιποῦσ' ἄπειμι πατρίδος ἀποπρὸ γαίας
ἀπαρθένευτ' ἀλωμένα.
OI. φεῦ τὸ χρήσιμον φρενῶν—
AN. ἐς πατρός γε συμφορὰς
εὐκλεᾶ με θήσει·
τάλαιν' ἐγὼ <σῶν> συγγόνου θ' ὑβρισμάτων,
ὃς ἐκ δόμων νέκυς ἄθαπτος οἴχεται
μέλεος, ὅν, εἴ με καὶ θανεῖν, πάτερ, χρεών,
σκότια γᾷ καλύψω.
OI. πρὸς ἥλικας φάνηθι σάς.
AN. ἅλις ὀδυρμάτων ἐμῶν.
OI. σὺ δ' ἀμφὶ βωμίους λιτάς—
AN. κόρον ἔχουσ' ἐμῶν κακῶν.
OI. ἴθ' ἀλλὰ Βρόμιος ἵνα τε ση-
κὸς ἄβατος ὄρεσι μαινάδων.
AN. Καδμείαν ᾧ
νεβρίδα στολιδωσαμένα ποτ' ἐγὼ
Σεμέλας θίασον
ἱερὸν ὄρεσιν ἀνεχόρευσα,
χάριν ἀχάριτον ἐς θεοὺς διδοῦσα ;
OI. ὦ πάτρας κλεινοὶ πολῖται, λεύσσετ', Οἰδίπους ὅδε,
ὃς τὰ κλείν' αἰνίγματ' ἔγνω καὶ μέγιστος ἦν ἀνήρ,
ὃς μόνος Σφιγγὸς κατέσχον τῆς μιαιφόνου κράτη,
νῦν ἄτιμος αὐτὸς οἰκτρὸς ἐξελαύνομαι χθονός.
ἀλλὰ γὰρ τί ταῦτα θρηνῶ καὶ μάτην ὀδύρομαι ;
τὰς γὰρ ἐκ θεῶν ἀνάγκας θνητὸν ὄντα δεῖ φέρειν.
XO. ὦ μέγα σεμνὴ Νίκη, τὸν ἐμὸν
βίοτον κατέχοις
καὶ μὴ λήγοις στεφανοῦσα.]

Ὑπόθεσις. NOTES

ll. 1-23 are given in MABV.

8. MSS. ὑπὸ : corr. Wecklein.

10. MSS. παραταξάμενος : corr. Kirchhoff.

11. MSS. θέσθαι : corr. Barnes.

13. ἐβουλεύετο F. ; cett. ἐβούλετο. MSS. καὶ : καίπερ Kirchhoff ; καίτοι (lipography) Dindorf.

14. MSS. ἀπέσφαξε : ἀποσφάξαι Valck.

15. MSS. ἔσφαξαν : ἔτρεψαν Herm. Cf. *Phoen.* 1470.

19. MSS. τῆς μάχης : τῇ μάχῃ, Barnes.

22. οὐ is found only in O and Byzantine MSS. ; but it is necessary for the sense.

24-47 are given by MABVP. But P om. τὸ δρᾶμα to διὰ κενῆς.

30. γνωμῶν πολλῶν μεστόν τε καὶ καλῶν, fere MABV. πολλῶν γνωμῶν τε καὶ καλῶν μεστόν P. text Nauck.

31. MB ἐπεὶ, V ἐπεὶ δέ, Weckl. conj. ἔστι δὲ ἐπεισοδιῶδες. παραπληρωματικόν 'padded.'

33. ὃ is inserted by Schwartz.

34. MSS. προσέρριπται : προσέρραπται Tyrwhitt. The same confusion is found in Eustath. on B 478, where Theobald conjectured καταρράπτει for MSS. κωμῳδῶν γὰρ καταρρίπτει τὸν Θερσίτην ; see his observations in Jortin, *Miscellaneous Observations on Authors Ancient and Modern*, i. 145. Again, in Eustath. on B 212 [p. 204], is read διὰ τοῦ παραρρῖψαι τῇ ποιήσει κλῆσιν Θερσίτου, where Mr. T. C. Snow rightly suggests παραρράψαι.

37. The oracle and the riddle are given in Anthol. Pal. 67, 69, and at the end of the *O. T.* in the Laurentian MS. of Sophocles. B and Schol. on 50 give the riddle and the interpretation ; and Schol. attributes the riddle to Asclepiades. Athenaeus, x. 456, introduces the riddle with the words καὶ τὸ τῆς Σφιγγὸς δὲ αἴνιγμα Ἀσκληπιάδης ἐν τοῖς Τραγῳδουμένοις εἶναί φησιν. Asclepiades of Tragilus in Thrace was a pupil of Isocrates, and wrote (about 340 B.C.) Τραγῳδούμενα ('Subjects of Tragedy') in six books.

δώσω and πεπρωμένον ἐστι, Anthol. and Soph. L.

39. σοῦ παιδός and φάος Anthol. and Soph. L. χερσὶν λείψειν, Anthol. ὣς γὰρ ἔνευσα, Anthol. and ends there.

43. τετράπουν in Eur. MSS. only; Schol. and Anthol. and Soph. L. τετράπον. So MV τρίπουν.

44. μόνον φύσιν Schol.; φύσιν μόνον Athen.; βοὴν Soph. L.; φωνὴν B, φυὴν Anthol.

45. γίνηται, Soph. L, Anthol. γίνεται, Eur. Schol. κινεῖται, Musurus; καὶ ἀν' Athen.

46. πλείστοισιν Anthol., Athen., Soph. L; τρισσοῖσιν Schol.; ἐπειγόμενον, Anthol.

47. τάχος Eur. Schol., Anthol., Athen., Soph. L.

ἀφαυρότατον Eur. Schol., Anthol., Athen., Soph. L.

55-61. V and Laur. xxxii. 33.

63. This Ὑπόθεσις is given by Vat. 1345; and by F (omitting ἡ μυθοποιία to Ἰοκάστης). P has the words Ἀριστοφάνους to Ἰοκάστης.

Before ἐπιστρατεία Kirchh. adds ἡ μὲν ὑπόθεσις τοῦ δράματος: Weckl. τὸ μὲν κεφάλαιόν ἐστιν. Kirchh. marks the lacunae; for the facts see Introduction on the date.

65. ἡ μὲν ἠθοποιία V.

66. πλει with στ written above ει: πλὴν τῆς Kirchhoff.

68. Kirchh. ins. οὐ before σῴζεται.

TEXT: NOTES

Prologue 1-87 gives a full but terse account of the Theban story.

1. ἐν ἄστροις, the Zodiac as Schol. and Paley. Schol. mentions an old belief that Sophocles criticised Euripides for prefixing these two lines, and that Euripides criticised Sophocles for a similarly elaborate opening in *Elect.* 1.

3. θοαῖς ἵπ. Mares were preferred as racers in Greece. So Hippolytus (Eur. *Hipp.* 1223) drives a team of mares; so Neleus in B 597; Eumelus, B 763; Pelops, Eur. *I. T.* 2, and often in Pindar.

6. ἐναλίαν. In Ezek. xxviii. 2, 'the Prince of Tyrus' says, 'I am a god, I sit in the seat of God, in the midst of the seas.'

11. If retained, it is a parenthesis; μέν of 10 is not answered by τε of 11, but by δέ of 12.

17. Thebes is called εὔιπποι because of the rich pastures of Boeotia. As early as Homer, Δ 391, the Cadmeans are called κέντορες ἵππων; Pind. *Ol.* vi. 85, πλάξιππον Θήβαν. For the dative, cf. 88 θάλος πατρί: *Or.* 363, ὁ ναυτίλοισι μάντις: *Hec.* 1267, ὁ Θρῃξὶ μάντις.

20. βήσεται δι' αἵματος, metaphorical, like διὰ φιλίας ἰέναι τινι, δι' ὀργῆς ἥκειν, δι' ἀπεχθείας ἐλθεῖν: the use is found both in prose and verse. See note 384.

21. δούς, intrans. as ἐφίημι sometimes. Mr. Pearson adds Plato, *Phaedr.* 250 E, ἡδονῇ παραδούς; and in later Greek Plut. *Public.* 13, δόντα τῇ ῥύμῃ: *De se ips. citra inv. laud.* 20; τούτοις δοτέον: Markland 'νδούς.

βακχεῖον MSS., but Arnim's βακχείαν is necessary.

23. γνούς, σπείρας. For the accumulation of participles, see generally *American Journal of Phil.* ix. 137 *sq.* Mr. Pearson notes it as specially Euripidean: note on *Hel.* 597, with exx. In this play, 77-8:

> ὁ δ' Ἄργος ἐλθών, κῆδος Ἀδράστου λαβών,
> πολλὴν ἀθροίσας ἀσπίδ' Ἀργείων ἄγει·

461-2; 1132 πόλιν | φέρων μοχλοῖσιν ἐξαναστπάσας βάθρων, 1179.

23. βρέφος is awkward after παῖδα; probably the writer's eye travelled on to 25. λέχους Schoene.

26. MSS. *μέσον*. *μέσων* rightly Hermann, from Schol.

27. Valck. suspects that the line was inserted by the same hand which wrote 51, *ὅθεν τύραννος κ.τ.λ.*, and remarks that Eur. nowhere else uses Ἑλλάς in the same way. But in *Tro.* 13, there is a similar note upon a name intrduced by *ὅθεν*.

For the name Οἰδίπους see Introd. The same derivation is given in Soph. *O. T.* 1034.

28. *ἱπποβουκόλοι*. In many compound words the etymology was not consciously felt. Aesch. *Suppl.* 299, *οἰοβουκόλος*: A 598, *οἰνοχόει νέκταρ*: in Latin, *naves aedificare*.

34. *τεκόντας* in Strabo, xvi. p. 262, probably an error, though Mr. Pearson notes that *οἱ τεκόντες* is Euripides' usual phrase.

38. Σχιστὴ ὁδός ('the Branching Road') is that which runs eastward from Delphi till it divides, when one branch goes north to Daulis, the other south-east to Lebadea and Thebes. The locality and scenery are exactly described by Frazer, *Paus.* vol. v., p. 231; and see Jebb on Soph. *O. T.* 733.

For the derivation, cf. Hdt. ii. 17: Νεῖλος *σχίζεται τριφασίας ὁδούς*: vii. 31, *σχιζομένης ὁδοῦ*. But Mr. Tozer, *Geogr. of Greece*, suggests that it may mean the way 'cloven in the hills': then we might compare the Dorsetshire Corfe gate (*i.e.* Corve, carven way). The instances from Hdt. are against it, and also the fact that Aeschylus, who localises this story at Potniae, on the road between Thebes and Plataea, says—

> *ἐπῆμεν τῆς ὁδοῦ τροχήλατον*
> *σχιστῆς κελεύθου τρίοδον, ἔνθα συμβολαῖς*
> *τριῶν κελεύθων Ποτνιάδων ἠμείβομεν*. Aesch. Fr. 167.

But there is no possibility of a mountain-gorge here: the road crosses the meadows of the Asopus. And the only part of the route which can well be called *σχιστή*, 'a cleft,' is the branch to Daulis. But from the point of view of Delphi the whole road might well be called 'the Branching Road,' and *σχιστή* should not be applied to any one part of it.

40. *τυράννους*: the plural of dignity; cf. Soph. *Ant.* 1057 *ἆρ' οἶσθα ταγοὺς ὄντας ἂν λέγῃς λέγων*; where Creon alone is meant.

45. *ἐπεζάρει* for *ἐπεβάρει*: the same form is found in *Rhes.* 441.

50. MSS. *αἴνιγμα*, but Schol. records *μούσας*, of which *αἴνιγμα* appears to be a gloss. So Sophocles in *O. T.* calls the Sphinx *χρησμῳδός, ποικιλῳδός, ῥαψῳδός*.

51. In spite of the awkward repetition, both lines may be allowed to stand, for the interpolator has probably been at work

on the Prologue. *ὅθεν* is Euripidean; *sup.* 27; *I. T.* 35, *Tro.* 13. Seneca, *Oed.* 634, appears to imitate the passage—

pretia qui saevae necis
Sceptra, et nefandos occupat thalamos patris.

52. *ἔπαθλα.* The only place (but see 1262 note) where it is found in classical Greek, and according to Schol. only in Eurip. Valck. and Murray bracket 51, Mr. Pearson brackets 52.

55. *δύο μὲν ἄρσενας . . . κοράς τε δισσάς.* There is exactly the same variation in *Orest.* 24: a line intervenes with two names coupled by *τε* in apposition to a word in the intervening line. And cf. 322.

56. *Πολυνείκους βίαν.* A common periphrasis, as Τυδέως *βίαν* Aesch. *S. c. Th.* 571, Ἰφίτου *βίαν* Soph. *Tr.* 38; it is Homeric, like *βίη* Πατρόκλοιο, ἲς Τηλεμάχοιο.

60. *ἀνατλάς* must refer to Oedipus' present pitiable condition.

63. For the metaphor, cf. Stat. *Theb.* iv. 336: Dum roseis venit umbra genis.

64. *ἀμνήμων* is used passively here only; *σοφισμάτων* 'devices to conceal it.'

66. 'In consequence of his ill fortune' is the probable meaning, rather than 'suffering at the hands of Fortune.'

71. Sc. *ξυμβάντε.* *τὸν νεώτερον.* *See* Introd.

74. *ἐνιαυτόν*, object of *ἀλλάσσοντα*, not acc. of duration. *ἐπὶ ζυγοῖς*: the metaphor is taken from a helmsman. So Ζεὺς *ὑψίζυγος*; Aesch. *Agam.* 1617, *σὺ ταῦτα φωνεῖς νερτέρᾳ προσήμενος κώπῃ, κρατούντων τῶν ἐπὶ ζυγῷ δορός*; So Swinburne, *Atalanta*, 'Zeus, the sole steersman of the helm of things.'

77. For accumulated participles, see 23 note.

78. *ἀσπίδα* collective, like *λόγχην* 442.

88. *θάλος πατρί*, cf. 17 note.

90. *ἐφίημι* and *παρίημι* are common in the sense of 'allow.' *μεθίημι* occurs in Soph. *El.* 628. *διῆρες ἔσχατον* appears to mean 'the roof of the upper story' (*διῆρες*), but *ἔσχατον* may mean 'at the farthest end of the house,' and *διῆρες* may be a balcony on the upper floor.

91. *ἰδεῖν* might depend on *ἱκεσίαισι*: so Porson; but more probably it has a final sense after *ἐκλιπεῖν*. Eur. uses an infinitive after *πέμπειν, κομίζω, φέρω.* *inf.* 1477, *νεκροὺς φέρουσιν οἰκτίσαι.*

92. *ὡς ἄν* is rather a favourite final construction in Aeschylus and Euripides.

93. φαντάζεται, ἔλθῃ. The distinction between the moods is: 'search out beforehand whether there *is* not, *as there probably is* . . . and whether there *may* not hereafter come': *i.e.* a present fact stated cautiously, and a future result. See Jebb on Soph. *El.* 581.

94. A condensed way of saying 'Lest scandal fall upon us both, a light thing for me to bear, who am but a slave, but grievous for one who is a queen.' φαῦλος goes with both clauses.

98. Here they stop; he climbs the stair (100) and looks about. Then, meditatively, ἀλλ' οὔτις κ.τ.λ. 'Nay, there is no one': ἀλλά opposes his unspoken thought, 'I thought there might be.' In 100, he turns with a sudden movement to Antigone; the action is rapid, hence no connecting particle.

103-201. A lyrical duet between the two actors, sung on the stage: other exx. in this play are 1539 *sq.*, 1710 *sq.* Such duets were affected by Eur. more than by Aesch. and Soph. Haigh, *Trag. Dram.* 362-3.

104. ποδὸς ἴχνος MSS. ποδός is not required by the metre, and should be ejected as a gloss (Bothe).

105. ἐπαντέλλων is used transitively on the analogy of ἀνατέλλω.

109. Λατοῦς: Latonia Luna, Tibullus 3. 4. 29. Hecate and Artemis were sometimes identified with the Moon (*inf.* 176); the reason is obscure, see Farnell's *Cults of the Greek States*, ii. chaps. 13 and 16. Paley's idea, that she is invoked because she sends sudden alarms by night and day (*Hel.* 569), is likely, for she is concerned with terrors of ghosts, and she is a Chthonian deity (*Ion* 1048). Most probably there is a special and local reference in the appeal; the account of Hecate in Hesiod, *Theog.* 409 *sq.*, is a piece of Boeotian poetry, and Hecate is mentioned as giving help in war. Reference to her is therefore appropriate in the mouth of a Boeotian princess.

> οἳ δ' ὁπότ' ἐς πόλεμον φθισήνορα θωρήσσωνται
> ἀνέρες, ἔνθα θεὰ παραγίγνεται, οἷς κ' ἐθέλῃσι,
> νίκην προφρονέως ὀπάσαι καὶ κῦδος ὀρέξαι.—Hes. *Theog.* 431.

112. φαύλως, 'with no weak force.'

114. According to one Schol. ἔμβολα are a metal shutter or portcullis, called καθέτης, which protected the wooden frame of the gate; but more probably it has here its usual sense of bolts or bars; χαλκόδετά τ' ἔμβολα MSS., but the metre halts, and is best improved by excising τε: κλήθροις appears to be a mistake for κλήθρων: the termination -οις appears six times in the line before and the line after; κλήθρων χαλκ. ἔμβ. is a good tragic phrase

for a bar: πύλαι must be corrected to πύλαις (lipography): πύλαις may be locative, or λάϊν. ὀργ. may be in apposition, or cf. the construction in *Bacch.* 591 λάϊνα κίοσιν ἔμβολα. ὀργάνοις may depend on ἔμβολα. ὄργανον is anything made: Soph. Fr. 464 calls a honey-comb κηρόπλαστον ὄργανον: Mr. E. C. Marchant from this suggests that ὀργάνοις here may specially refer to stone-work with holes in it.

120. πρόπαρ, adverbial, not as LS. preposition (Pearson).

123. τίς πόθεν; two questions blended into one, as commonly. So Hom. *Od.* i. 170, τίς πόθεν εἰς ἀνδρῶν; Eur. *Hel.* 86, τίς εἶ πόθεν; Eur. *El.* 779, τίνες πόθεν πορεύεσθε;

128. γηγενέτᾳ, cf. 1131, γίγας γηγενής.
ἀστρωπὸς for the metre, Pearson; MSS. ἀστερωπὸς.

129. ἀστρ. ἐν γραφαῖσιν must mean 'like a giant in paintings,' so Aesch. *Agam.* 241, πρέπουσά θ' ὡς ἐν γραφαῖς. The battle between the gods and giants was the subject of a piece of sculpture at Delphi, described by Eur. *Ion* 206 *sqq.*

The reference cannot be to the blazon on the shield, for the personal appearance only of the captains is being dwelt upon.

130. Men are sometimes called ἐφημέριοι, *e.g.* Aesch. *P.V.* 545, τίς ἐφαμερίων ἄρηξις; sometimes ἡμέριοι, *e.g.* Soph. *Ant.* 788, οὔτ' ἀθανάτων . . . οὔθ' ἁμερίων . . . ἀνθρώπων; and *Aj.* 398.

131. ἐξαμείβοντα. A favourite word with Eurip.

134. 'The warlike Aetolian spirit.' The Aetolians were proverbially ferocious. In Homer, I 529, they are called μενεχάρμαι. In *Thuc.* iii. 94, they are wild highlanders; some of them are said there to be ὠμοφάγοι. The Athenians found out to their cost in 426 how these highlanders could fight; Thuc. iii. 98 says the finest body of men that Athens sent out in the first part of the Peloponnesian war was destroyed in Aetolia.

136. Reiske's αὐτοκασιγνήτᾳ, which eases the construction, is confirmed by an Egyptian potsherd of the second century B.C., which is described in *C. R.* 1904, p. 2. The number of words close by, ending in ς, may have given rise to -τας.

'Husband of a wife, own sister to the bride of Polynices.'

138. μειξοβάρβαρος, 'half-barbaric,' cf. *inf.* 1023 μειξοπάρθενος, of the Sphinx: μειξόμβροτος, Aesch. *Suppl.* 568; *Ion* 1161, μειξόθηρας φῶτας.

143. *See* Introduction.

146. For the meaning of *κατά* in composition with adjectives, cf. *κατάχαλκος*, l. 110; *κατάδηλος*.

148. 'a captain, since.'

151. *ἀλλά*. Common in prayers, 'then,' as Eur. *Hec.* 393, *ὑμεῖς δέ μ' ἀλλὰ θυγατρὶ συμφονεύσατε*.

ματέρος. Atalanta, Parthenopaeus' mother, *inf.* 1592.

155. *ὃ καὶ*. Ὃ is to be taken as an accusative in apposition to the following sentence, which re-states and amplifies it. *Οἷον* and *ταῦτα* are used in the same way. The best and fullest account of this usage is in Riddell's *Digest of Platonic Idioms*, p. 116 *sq.* Cf. *inf.* 263, Ar. *Eccl.* 338. Valck. would substitute *ᾧ*.

160. In the other tragedians, Eteoclus takes the place of Adrastus here (Aesch. *Sept.* 362 *sqq.*; Soph. *O. C.* 1315 *sqq.*), and in Eur. *Suppl.* 860 *sqq.* Eur. has probably avoided the name because of the prominence of Eteocles.

161. *δῆτα*. In answers, as Ar. *Thes.* 606.

ΚΛ. *γιγνώσκεθ' ὑμεῖς ἥτις ἔσθ' ἡδὶ γύνη;*
ΧΟ. *γιγνώσκομεν δῆτα*. *Inf.* 1702.

162. *τύπωμα ἐξῃκασμένα*, 'The shape and outline,' literally 'portrayed as in a picture.'

165. *περί*. Tmesis. *χρόνῳ*, 'at last'; so Eur. *Heracl.* 869 *χρόνῳ μὲν τἄμ' ἐπεσκέψω κακά*: *inf.* 305.

166. Murray's <*ἐν*> *χρόνῳ* is not necessary. Mr. Pearson quotes for the lengthening *Hipp.* 759 *ἔπτατō κλεινάς*: Soph. *Ant.* 612 *τō πρίν*: add *O. C.* 180 *ἔτῑ*; *προβίβαζε*.

169. *ἀελίου* must be expunged (with Weck.) *metri gratia*; it may have got in from the MSS. tradition of 175 after it had won its place there, *vid.* 175 n.

169. *ὅμοια*, adverbial, like *ἴσα*, 220.

174. *φιλαίματοι*, a strange way of saying *πολυαίματος*, like *φιλοσπόνδου λίβους*, Aesch. *Ch.* 292; *φιλοθύτων ὀργίων*, *Sept.* 180. There is therefore no need to alter it to the gen. *ῥοαί*, Mr. Pearson points out, refer to the propitiatory sacrifices preliminary to a battle; see his Appendix for remarks on the custom.

175. The MSS. give *Ἁλίου*; Badham, pref. to Eur. *Hel.* p. 16, was the first to restore *Λατοῦς* from 109. The Scholiast says that Aeschylus called the Moon the daughter of the Sun because she derived her light from him, so there would be authority for admitting *Ἁλίου* here, although the Sun and Moon are generally regarded as brother and sister (cf. Virg. *Georg.* i. 396: Nec fratris radiis obnoxia surgere Luna). The objection to *Ἁλίου* is, that

λιπαροζώνου, if it follows the analogy of βαθύ- εὔ- καλλί- ζωνος, should be used only of a woman. And although ζώνη may be used for a man's belt, no example of ζώνη Ἀλίου appears, and the meaning of those words would not be clear.

The goddess is appealed to four times, 110, 152, 176, 192.

178. μεταφέρων κέντρα is thought to mean 'goading them in turn.' Eustathius on E 366, p. 557, 35, says that the tragic periphrasis for μάστιξεν δ' ἐλάαν is κέντρα πώλοις μετάφρενον ἰθύνει, but these words also appear to be corrupt. But μετάφρενον is a step in the right direction, and Mr. Pearson's πώλων μεταφρένοις ἰθύνει, 'directs the lash,' is the best correction.

179. τὰ δεινὰ, '*his* threats.' ἐκεῖνος ἑπτὰ MSS., from a recollection of 159.

181. Cf. the account in Thuc. iii. 20 of the besieged Plataeans, counting the layers of bricks on the besiegers' wall so as to make their own scaling-ladders of the right height.

προσβάσεις, 'scaling height,' Way.

184. MSS. μεγαλανορίαν. Valck. μεγαλαγορίαν from Schol.

186. Schol. λείπει τὸ ἐπαγγέλλεται, hence Paley βοᾷ. Murray gives an aposiopesis after περιβαλών. Wecklein puts us on the track with Μυκήναις φησι. From M.'s Μυκηνηίσι we may restore Μυκήνης φησι (*i.e.* Μυκηνῆι<σι φη>σί). For the termination -ηις see Tucker on Aesch. *Cho.* Pref. ci.; Kühner-Blass. i. p. 380.

The metaphor in περιβαλὼν is that of a hunting-net, like Aesch. *Agam.* 357: ἐπὶ Τροίας πύργοις ἔβαλες στεγανὸν δίκτυον.

187. Capaneus has promised to bring Theban women to the princesses of Mycenae as slaves.

Lerne is in the Argolid. Amymōne, one of the Danaids, went to fetch water for Argos in a drought; Poseidon, for her sake, struck his trident into the ground, and a spring bubbled up, which was called by her name.

Aeschylus wrote an Ἀμυμώνη; otherwise the story does not appear in Greek poetry till Callim. *Lav. Pall.* 48. The meeting of Poseidon with Am. was a favourite subject in art (Fraz. *Paus.* ii. 187), whence Eur. may have taken the story.

197. ὄχλος γυναικῶν go together.

198. χρῆμα θηλειῶν, 'woman-kind.'

Cf. *Androm.* 181, ἐπίφθονόν τι χρῆμα θηλείας φρενός. The periphrasis of χρῆμα with a genitive has sometimes an admiring, sometime a patronising tone.

200. πλείους, sc. λόγους, Stob. *Flor.* 73, 96, has τῶν ψόγων, due probably to φιλόψογον, see Neil on *Ar. Eq.* 198, 1219.

PARODOS 202-260.

204 *sq.* A passage of some difficulty.

The Chorus are young maidens who have been brought Φοινίσσας ἀπὸ νάσου to serve in the temple of the Delphian Apollo. They are ἀκροθίνια from some unspecified victory (282), and have been sent by Ἀγήνορος παῖδες (281) to Eteocles at Thebes, which is regarded as a colony of Tyre (218), and they are detained at Thebes by the breaking out of war; but they look forward to reaching their new home at Delphi (222 *sq.*). The old view is that it is Tyre which is called νᾶσος (cf. l. 6, Φοίνισσαν ἐναλίαν χθόνα), and that Ἰόνιον κατὰ πόντον, which usually describes the sea west of Greece, and in Aesch. *P. V.* 859 is limited to the Adriatic, is here thought to be extended to take in the Southern Aegean. Eustathius on Dionys. *Perieg.* 92 says: λέγουσι δέ τινες καὶ τὸ ἀπὸ Γάζης μεχρὶς Αἰγύπτου πέλαγος Ἰόνιον λέγεσθαι ὁμοίως ἀπὸ τῆς Ἰοῦς. Then ἐλάτᾳ has its literal meaning of 'rowing,' because the west wind, blowing from Sicily, was contrary.

The objection to this view is the meaning given to Ἰόνιον πόντον, and Eustathius' view hardly helps us, for the sea there is too far south. Besides, the voyage is too circuitous, Nor is there any reference to contrary winds, indeed κάλλιστον κελάδημα is quite opposed to this.

ἐλάτᾳ as in Alc. 444 means simply 'ship.'

The view of Hartung, and Radermacher (*Jahrb. f. Philol.* 151, p. 236), and not rejected by Murray, is that Carthage is meant. In its favour is *Tro.* 220 *sq.*: τὰν Αἰτναίαν Ἡφαίστου | Φοινίκας ἀντήρη χώραν, followed by a reference to Italy, τάν τ' ἀγχιστεύουσαν γᾶν | Ἰονίῳ . . . πόντῳ. Though Carthage was built on a peninsula, we may support this view by Soph. *O. C.* 695, ἐν τᾷ μεγάλᾳ Δωρίδι νάσῳ, of the Peloponnese; and in Thuc. iv. 120 the Scioneans are called οὐδὲν ἄλλο ἢ νησιῶται: cf. ch. 121, βοηθῆσαι ἂν ὡς ἐς νῆσον, used of Mende and Potidaea, in the peninsula of Pallene.

Τύριον οἶδμα will then be the sea round Carthage. Now Carthaginian interference in Sicilian politics began in 410, and Selinus and Himera fell in 409 before Hannibal and the Carthaginians, σπεύδοντες ἁπάσης τῆς νήσου κυριεῦσαι (Diod. Sic. xiii. 80). Selinus had been the friend of Syracuse, while Egesta, which had appealed for help to Carthage, was friendly to Athens. We can understand that this 'Tyrian' victory over Athens' foe would be received with joy.

We may notice that Justin, xviii. 7, refers to a dedication to

Hercules at Tyre of a tithe of Sicilian spoil after the conquests of Malchus in the island, *circ.* 540. And further still: if we allow that the play was reproduced in 340 (*see* Introd. p. 1), Sicily had again been prominent in Greek politics; for Timoleon had just begun his victorious career of freeing the Sicilian cities from the Carthaginian power, a career which was crowned by the decisive victory at the Crimisus in 339.

F. Polle in *Quaestiones Fleckeisenianae*, 1890, takes the same view as to the geographical difficulties, but it is not possible to follow him in explaining Φοίνισσα νᾶσος as Sicily: that description would be too misleading.

At first sight there appears to be this difficulty: if the Chorus sailed up the Corinthian gulf, why did they overshoot their mark and land at a port for Thebes, instead of at Cirrha for Delphi? But from 218-19, it appears that they were sent to the city of their kindred (ὁμογενεῖς πύργους) to be brought by them to Thebes; that is, the poet has adopted this plausible device to account for their presence at Thebes.

The Schol. reports that some understood by Ἰονίος πόντος the sea off the town of Ionia in Euboea, and that Σικελία is a small island between Chalcis and Aulis, called 'barren' as compared with the great island. This idea, and the idea that the sea off the coast of Ionia is meant, need not be considered. Nor can we accept the view of Wecklein and others that the Chorus were rowed round Greece to the mouth of the Corinthian Gulf.

Prof. Murray's reading περιρρύτῳ (from M), sc. ἐλάτᾳ ('a ship,' so Alc. 444), eases the construction, and is explained by the following words. The hiatus may be justified by the slight pause in the sentence (cf. 207, 228, 259?). If περιρρύτων is kept, we must take Σικελίας after περιρρύτων, 'that flows round Sicily.' And for the genitive after it, although περιρρεῖν takes an accusative, cf. Aesch. *Ag.* 1156, γάμοι Πάριδος ὀλέθριοι φίλων: Eur. *Hec.* 235, καρδίας δηκτήρια: *Hippol.* 30, κατόψιον γῆς τῆσδε ναόν: Soph. *Ant.* 1184, Παλλάδος προσήγορος: Kühner, *G. G.* II. i. 417 fin.

The Chorus of Phoenician maidens tell their story: (203 first Strophe, and to 215) they have been brought from Tyre (?) to serve in the temple of the Delphian Apollo under Parnassus; (215 Antistrophe) they have come to Thebes, a city of kindred race, but they look forward to reaching the Castalian fount and (Mesode, 226) the double peak of Parnassus with its magic vine and the dragon's cave, and the temple of Delphi, and to join in

the dance there. But (239) war rages round Thebes, and if it fall, Tyre (?) will grieve with it; and (256) it may fall, for the Argive foe has right on his side.

203. For the plural ἀκροθίνια cf. inf. 215 καλλιστεύματα.

206. Soph. calls Parnassus νιφοείς, *O. T.* 474.

207. κατενάσθη, 'his home is.' Both MSS. and Schol. give κατενάσθην: the Schol. desperately tries to explain it 'where I shall live' or 'where I was told to live'; these explanations are impossible, and the first person must be a mere mistake.

210. ἀκαρπίστων πεδίων. For πεδία used of the sea, cf. Aesch. frag. *Nereids*, δελφινοφόρον πόντον πεδίον: *Ion* frag. 60, πόντου πεδίον Αἰγαῖον. Greek poets are fond of qualifying a metaphor, like πέδια here, with a negative adjective, to avoid the harshness and obscurity of the single word; thus Euripides, wishing to describe jealousy, calls it πῦρ, and qualifies it thus: *Orest.* 621, ὑφῆψε δῶμ' ἀνηφαίστῳ πυρί.

A good example is a tragic line quoted in Plutarch, *de amic. multit.* 96 *c*, αἰδοῦς ἀχαλκεύτοισιν ἔζευκται πέδαις: so of friendship, Eur. frag. *Peirith.* 591, πέδαις ἀχαλκεύτοισιν ἔζευκται.

Pindar uses it; *Ol.* 6. 47, ἀμεμφὲς ἰὸν μελισσᾶν = honey; and in the turgid and affected language of the dithyrambist Timotheus, whose poem, *The Persae*, was discovered in Egypt in 1902, it occurs to excess. It is found in English: Isaiah, li. 17 and 21, 'O Jerusalem, which hast drunk at the hand of the Lord the cup of his fury . . . thou drunken, but not with wine.' Book of Wisdom, xvii. 16, of the plague of darkness in Egypt, 'whosoever there fell down, was straitly kept, shut up in a prison without iron bars.' So Byron, *Manfred*, i. 1, 'a clankless chain' = a spell.

More commonly an adjective is used, not negative in form, but negativing the literal meaning of the noun which is used metaphorically; so Aeschylus calls the eagle, which always attends Zeus as a dog attends a man, πτηνὸς κύων, *P. V.* 1022. Then the idiom runs to extravagant lengths; *e.g.* a learned man is called βιβλιοθήκη ἔμψυχος καὶ περιπατοῦν μουσεῖον: cf. the forcible description of Clytemnestra, Aesch. *Agam.* 1258, δίπους λέαινα, and to obscurity, as in the dithyrambist Arion, 8, ὠκύδρομοι σκύλακες, of dolphins; and Aesch. *Persae* 577, ἄναυδοι παῖδες τᾶς ἀμίαντου, of fishes, 'the voiceless children of the undefiled.'

For the whole subject, see Cope on Arist. *Rhet.* iii. 6, p. 70; and his introduction to the *Rhetoric*, p. 296, 297.

212. For the language, cf. Hor. *Od.* IV. iv. 3:

Eurus . . . Per Siculas *equitavit* undas.

213. κελάδημα. Accusative in apposition to the idea of the whole sentence, περιρρύτων, κ.τ.λ., a particularly common figure in Euripides, tersely summing up or commenting on what precedes, *inf.* 1492, 1575. The common χάριν with a genitive is an instance.

215. καλλιστεύματα, for plural cf. n. on 203. Eur. alone uses the word; cf. *Orest.* 1639.

217. Ἀγηνοριδᾶν depends on ὁμογενεῖς: ὁμογενής is here used, as συγγενής often is, of things.

220. ἴσα, adverbial like ὅμοια in 169, 'like an offering.' So *Orest.* 882, τὸν δ', ὥστ' ἀδελφόν, ἴσα φίλῳ λυπούμενον. ἄγαλμα in the special but common sense of 'an offering.'

222. 'The fount of Castalia' 'descends in a succession of cataracts through an excessively steep valley' (Tozer, *Greece*, p. 230), between the two lower peaks (see l. 225) under Parnassus. The maidens of the temple bathed there before their service.

224. The consecutive infinitive after μένω, 'wait *for*,' is common in poetry, ἐπιμένω is found in Thucyd., περιμένω Plat. and Dem. For the thought, cf. Hor. *Od.* III. iv. 61.

Qui rore puro Castaliae lavit
Crines solutos . . . Apollo.

226. Mysterious lights were said to dance on the lower double peaks of Parnassus, δίλοφος πέτρα Soph. *Ant.* 1126, *Bacch.* 307, *Ion* 1125, ἔνθα πῦρ πηδᾷ θεοῦ | βακχεῖον. See Dr. Sandys' note on *Bacch.* 307, for other references. He considers it a poetic way of referring to the sun-beams darting from point to point, and to the brilliant cloud-effects at and after sunset, while the light lingers on the mountain peaks.

Kirchhoff's δικορύφων should not be accepted, since it would break up the phrase πυρός . . . σέλας.

Dr. Verrall on *Medea* 1194 has shown that the passages usually cited for the transitive use of λάμπω ought to be corrected; σέλας therefore is a cognate accusative, like Eur. frag. *Dan.* 329, οὗτος λαμπρὸν ἐκλάμπει σέλας.

231 *sq.* That is, the magic vine produced one cluster of ripe fruit every day for the libation to Dionysus.

There was a similar story of a magic vine in Euboea, Soph. frag. *Thyest.* 239. καθαμέριον is predicative: οἰνάνθας, genit. 'from the

bud.' The 'berried bunch' is distinguished from the bud, *οἰνάνθη*.

232. The story of the Dragon is told by Eur. in an *Ode* in *Iph. Taur.* 1245 *sq.* On Parnassus a shrine of Earth was guarded by a dragon: ποικιλόνωτος οἰνωπὸς δράκων | σκιερᾷ κατάχαλκος εὐφύλλῳ δάφνᾳ. Phoebus, while still a babe, killed him, and took possession.

ζάθεα. Prof. Hardie shows (Lectures on Classical Subjects, *The Feeling for Nature*, p. 21) that the Greeks invested caves with some kind of magic or mystery. This he finds in the Homeric epithet ἠεροειδές: in the description of the cave in Ithaca in v. 103 *sq.*, and in the description of this cave in Aesch. *Eum.* 22:

Κωρυκὶς πέτρα
κοίλη, φίλορνις, δαιμόνων ἀναστροφή,

where the last phrase = ζάθεος here.

234 *sq.* Close attention to the Scholia will clear up this passage. τινὲς στίζουσιν ('punctuate') εἰς τὸ ἱερόν . . . οἱ δὲ στίζουσιν εἰς τὸ ὄρος ἱερὸν εἱλίσσων (though Schol. continue by referring εἱλίσσων wrongly to Apollo). χορὸς goes with εἱλίσσων; it cannot possibly be joined with γενοίμαν. Notice that the geographical features are all connected with deities; the rock with Dionysus, ζάθεα ἄντρα, σκοπιαὶ θεῶν; so here 'the chorus of the immortal goddess (ἀθανάτας has the best MS. authority, and Schol. has τῆς Ἀρτέμιδος) that dance round the holy mountain.' Farnell, *Cults*, ii. 466-7 and 578, gives references to a cult of Artemis in connexion with Apollo at Delphi: there is no necessity to alter ἀθανάτας to ἀδαμάτας (Ἄρτεμιν τὰν αἰὲν ἀδμήταν, Soph. *El.* 1238). The reference is not to the Bacchae with whom Dionysus is constantly connected, Ar. *Nub.* 603, *Ion* 714. For εἱλίσσων ὄρος, cf. *I. A.* 1480, ἑλίσσετ' Ἄρτεμιν.

If this is thought to be unsatisfactory, and the comma is placed after ἱερόν, the lines will have to be corrected in two places: χορός to χορούς or χοροῖς, εἱλ. being intransit. as in *Or.* 1292, and εἱλίσσων to -ουσα, -ων having been written when χορός had asserted itself. Then the passage will somewhat resemble *I. T.* 1142 *sqq.*

The combination is γενοίμαν ἄφοβος παρά: γίγνεσθαι ἐπί or πρός and dat. = ἀφικνεῖσθαι, is common; but the ex. of γίγ. with παρά and acc. cited by LS. from Hdt. iii. 69 is an error.

Dr. Verrall thinks it possible that the ὄρος, Parnassus, may be the χορός, 'since it makes a sort of ring round Delphi, and Eur.

expressly speaks of it βακχεύουσαν Διονύσῳ, *I. T.* 227, cf. *sup.* 228.'

The explanation adopted above is based upon B. Apostolides: 'Étude critique du premier chant chorique des Phén.'—Paris, 1893 (textually worthless).

237. γύαλα, cf. Hesiod *Theog.* 499, γυάλοις ὕπο Παρνάσσοιο. Delphi is often spoken of as the centre of the earth, cf. *Orest.* 331. μεσόμφαλοι μυχοί. Soph. *O. T.* 898, γᾶς ἐπ' ὀμφαλόν. Dirce, *i.e.* Thebes.

239. The rapid trochaics give a sense of excitement, as in the chorus in *Agam.* 975 *sq.*

241. 'Lights the flame of slaughter.'

245. καλλίπυργος is applied to Thebes in *Bacch.* 1200:

ὦ καλλίπυργον ἄστυ Θηβαίας χθονός.

κοινά governs χώρᾳ: the plural is due to the collective notion in εἴ τι, and to κοινά in the preceding line.

248. Cadmus, the founder of Thebes, and his father Agenor, the king of Tyre, were descended from Io.

251. The metaphor νέφος φλέγει is not strained: the lurid light from bronze shields is meant.

κερασφόρος. The story of Io, who was changed into a cow by Zeus, is given in Aesch. *Supplices* and *Prometheus Vinctus.* It is likely that Aeschylus represented her on the stage in the *Prom. Vinct.* as a horned maiden, not as a cow, as he conceived of her in the *Supplices.* For an account of this change in the myth, see the edition of the *Prom. Vinct.* by Willson and Sykes, note on l. 561, and Tucker on Aesch. *Supplic.* 42.

253. τάχ' εἴσεται, 'shall rue,' practically 'shall prove.' So *I. A.* 970 τάχ' εἴσεται σίδηρος, *Heraclid.* 269, Aesch. *Ch.* 305. This ominous tone is found with 2nd person. So Eur. *Suppl.* 580, γνώσει σὺ πάσχων: *Heraclid.* 64.

ΙΟΛ. οὔτοι βίᾳ γέ μ' οὐδὲ τούσδ' ἄξεις λαβών.
ΚΟΠ. γνώσει σύ. ('We'll see about that.')

254. 'If he fulfil the Furies' curse'; *i.e.* the fulfilment of Oedipus' curse upon his sons. *See* Introd.

259. MSS. ὁρμᾷ παῖς ὃς contra metrum. *Orest.* 1289 ἔνοπλος ὁρμηθείς points to ὁρμᾷ being a verb here. The vague ὃς suits the passage better than παῖς: the hiatus ὁρμᾷ ὃς may be defended by 244 πείσεται | ἑπτάπυργος.

μετέρχεται. The compound implies 'go in quest of,' and is used correctly here of one who is claiming his rights.

First Epeisodion—261-637.

262. *δι' εὐπετείας.* A common way of expressing the adverb; so *διὰ σπουδῆς, δι' ὀργῆς, δι' αἰδοῦς.*

263. *ὃ καὶ δέδοικα.* See on 155.

264. *ἐκφρῶσιν* from Schol. The following forms from this stem are found in Eurip.: *H. F.* 1267, *ἐπεισέφρηκε* (aorist). *Alc.* 1056, *ἐπεισφρῶ* (subj.). Frag. *Phaeth.* 766, 50, *ἐπεισφρείς* (part.). *Tro.* 647, *εἰσεφρούμην.* For examples in comedy and an account of the word, see Starkie on Ar. *Vesp.* 125.

MSS. here give *μεθῶσιν*: Schol. says that the actors substituted it, because of the difficulty of pronouncing *ἐκφρῶσιν* (*διὰ τὸ δυσέκφορον*), that is, so as to distinguish it from *ἐκφέρωσιν.*

266. *ἐκεῖσε καὶ τὸ δεῦρο.* The same phrase occurs in 315. For *τὸ δεῦρο*, cf. Soph. *Trach.* 929, *τὸ κεῖσε δεῦρό τ' ἐξορμώμεθα*: Arist. *Av.* 424, *τὸ τῇδε καὶ τὸ κεῖσε καὶ τὸ δεῦρο.*

269. Mr. Pearson rightly prefers *ἦ* to *ἤ* of M as correcting the form of the question: so *Cycl.* 119, *τίνος κλύοντες; ἦ δεδήμευται κράτος;* so Murray.

270. *τολμῶσι.* Schol. *τολμηρὰ πράσσουσι*, rightly. The participle without the article is sometimes used practically in the same sense as when it has the article. So *Alc.* 127, *δμαθέντας γὰρ ἀνίστη*: Soph. *Elect.* 697, *δύναιτ' ἂν οὐδ' ἂν ἰσχύων φυγεῖν*: see Jebb on the passage; exx. in Kühner, ii. § 462.

272. *πέποιθα κοὐ πέποιθα.* A favourite mannerism of Eurip. So *inf.* 357, *φρονῶν εὖ κοὐ φρονῶν*: *I. T.* 512, *φεύγω τρόπον γε δή τιν' οὐχ ἑκὼν ἑκών.* Cf. also *Alc.* 142, *Hel.* 138.

It is parodied by Aristoph. *Ach.* 395:

ΔΙ. *ἔνδον ἔστ' Εὐριπίδης;*
ΚΗ. *οὐκ ἔνδον ἔνδον ἐστίν, εἰ γνώμην ἔχεις.*

280. For the scansion *πᾰτρίς*, and the length of vowels before mutes and liquids, see Tucker in *Classical Review*, xi. 341. 'The lengthening was habitual only to certain words, *e.g.* *τέκνον* and *πατρός*, which two, with their cognates, amount to about one-third of the whole number.' 'The words, which were lengthened with anything like frequency, were archaic words, proper names, and words necessarily very familiar in a lengthened quantity in epic and gnomic poetry, from which they brought literary associations;

e.g. μέλαθρον, γένεθλον, πότνια: Ἡρακλέης, Κύπρις, Ἀτρεύς: δάκρυα, ὕβρις, ὅπλα, νεκρός.'

283. μέλλων. A nominativus pendens, sometimes found in the Tragedians and Thucyd. Other exx. in Euripides are *I. T.* 947 ἐλθὼν δ' ἐκεῖσε, πρῶτα μέν μ' οὐδεὶς ξένων | ἑκὼν ἐδέξατο (cf. 961). So *I. T.* 795, *Hippol.* 23 (si vera lectio). For examples in prose and other forms of anacolutha, see Kühner, ii. § 493 *sq.*

284. For the preposition omitted with the first accusative, cf. Soph. *O. T.* 761, ἀγρούς σφε πέμψαι κἀπὶ ποιμνίων νομάς.

286. ὅστις ὢν ἐλήλυθας: for this form of dependent phrase in which the force of the sentence lies in the participle, not in the principal verb, cf. *Med.* 503, πατρὸς δόμους | οὓς σοὶ προδοῦσα καὶ πάτραν ἀφικόμην, 'which I betrayed to come to thee'; Xen. *Oecon.* viii. 22, πᾶς εἰδὼς φανεῖται ὅποι χρὴ ἐλθόντα λαβεῖν ἕκαστα, 'to what place he must go to get'; Eur. *Androm.* 415, μέμνησο μητρὸς οἷα τλᾶσ' ἀπωλόμην: *Bacch.* 1201, δεῖξον . . . ἄγραν ἣν φέρουσ' ἐλήλυθας: Soph. *Trach.* 1157, ἐξήκεις δ' ἵνα | φανεῖς ὁποῖος ὢν ἀνὴρ ἐμὸς καλεῖ, 'what stuff is in thee who art called my son.'—Jebb. *Phil.* 1419; Aeschin. *F. L.* 146; Xen. *Oec.* vii. 2; Plat. *Rep.* 332 C. εἴ τις αὐτὸν ἤρετο, Ἡ τίσιν οὖν τί ἀποδιδοῦσα ὀφειλόμενον καὶ προσῆκον τέχνη ἰατρικὴ καλεῖται; 'what is the due and proper thing given by what is called medicine, and who are the recipients?'

287. ἑπτάστομος is used of Thebes in *Suppl.* 401, *Bacch.* 919.

291. συγγένεια. Abstract for concrete. So *Orest.* 1233, ὦ συγγένεια πατρὸς ἐμοῦ . . . Ἀγάμεμνον, εἰσάκουσον: *Orest.* 477, ὦ χαῖρε καὶ σύ, Μενέλεως, κήδευμ' ἐμόν. Kühner, ii. 5, 346.

293. προσπίτνω here has a cognate accusative, like ναυμαχίαν νικᾶν. Soph. *Aj.* 42, τί δῆτα ποίμναις τήνδ' ἐπεμπίπτει βάσιν; the accusative defines the meaning of the verb, 'a fall into a sitting position,' like ἑστιᾶν γάμους *H. F.* 483; φροίμιον χορεύσομαι Aesch. *Ag.* 31. For the double acc. Mr. Pearson compares *Hel.* 1126, πολλοὺς πυρσεύσας φλογερὸν σέλας.

294. τὸν οἴκοθεν νόμον=πάτριον, οἰκεῖον, ἐγχώριον. Schol. οἴκοι would be strictly correct, but Greek prefers forms in -θεν to bring out any latent idea of motion that there may be; *e.g.* Hdt. vi. 28, διαβαίνει ὡς ἀμήσων τὸν σῖτον τόν τε ἐνθεῦτεν καὶ τὸν ἐκ τοῦ Καΐκου πεδίου and even uses such forms where the idea of

motion is of the very faintest kind. So *Med.* 506, οἱ οἴκοθεν φίλοι. Aesch. *Suppl.* 390, νόμους τοὺς οἴκοθεν: so οἱ αὐτόθεν is common in Thucyd. for 'the natives,' *e.g.* ii. 25; οἱ ἔνδοθεν, 'the domestics,' Ar. *Plut.* 228.

295. ἔβας γᾶν. Homeric and Tragic Greek use the accusative after a verb of motion, as Soph. *El.* 893, ἦλθον πατρὸς ἀρχαῖον τάφον: *O. C.* 643, δόμους στείχειν ἐμούς. Prose requires a preposition.

296. πρόδρομος M and P, has better authority, but it is inconsistent with 303, and is not dignified enough for the queen. MSS. of Aesch. *Fr.* 374 have δέσποιν' Ἑκάτη τῶν βασιλείων πρόδρομος μελάθρων, but πρόδομος is usually accepted.

Instead of an adverb of space or time, Greek often prefers to use an adjective. So *Suppl.* 1038, δόμων ἐξώπιος βέβηκε: Soph. *O. T.* 1411, θαλάσσιον ἐκρίψατε: A 423, χθιζὸς ἔβη: Eur. *Hec.* 914, μεσονύκτιος ὠλλύμαν.

300. The text should not be altered to gain a double dochmiac; cf. 334.

301-354. Iocasta's monody. The technical term is μονῳδία ἀπὸ σκήνης, that is, a song sung by one actor, not by the chorus. Monodies are found in nearly every play of Eur. but they are not very common in Aesch. and Soph. See Haigh, *Tragic Drama*, p. 362-3.

301. Φοίνισσαν βοάν means simply that the characters represented are not Greek; see note on 679.

303. M. βοᾶν γηρεῷ ποδὶ τρομερὰν ἕλκω ποδός.

Text Murray, who regards ποδός and ποδί of MSS. as glosses.

The repetition of ποδὸς after ποδὶ is impossible: other MSS. rewrite the passage into two iambics, see Introd. The scansion is probably γηρᾰιόν: so γερᾰιᾶς, *Hec.* 64. δείλαιος is often scanned as a dactyl in choruses: for exx. of such shortening in comedy and elsewhere, see Starkie on Ar. *Vesp.* 40, and Jebb on Soph. *Ant.* 1310.

305. χρόνῳ, note 166.

306-8. ἀμφίβαλλε. Homeric Greek says ἀμφ' Ὀδυσῆϊ . . . χεῖρε βαλόντε *et sim.* Eurip. reverses the cases: *Bacch.* 1363 τί μ' ἀμφιβάλλεις χερσί; it is joined by zeugma with παρηΐδων ὄρεγμα: tragic periphr. like Soph. *El.* 1356, ἥδιστον δ' ἔχων | ποδῶν ὑπηρέτημα.

κυανόχρωτα πλόκαμον: cf. 322 *λευκόχροα κόμαν*. *Her.* 1105 *τὸν Ἀΐδα μελάγχρωτα πορθμόν*, *Bacch.* 1364 *πολιόχρως κύκνος*.

To make *ἀμφίβαλλε—ματέρος* a parenthesis, with Mr. Pearson, and to govern *ὄρεγμα* by *προσεῖδον*, is rather awkward, and requires the correction *σκιάζοντα*. Fritzsche's transposition, metri gratia, adopted in the text, is an improvement on MSS. *σκιάζων δ. ἀμάν*. For the combined genitives, defining and possessive, cf. Jebb on Soph. *Ai.* 308, *ἐν δ' ἐρειπίοις | νεκρῶν ἐρειφθεὶς ἕζετ' ἀρνείου φόνου*, and 616.

311. *ἄελπτα*, adverbial acc., cf. *ἄπαντα* 312, *ἀσύνετα δ' ἦλθες* 570: *ἄνομα τεκεῖν* 380, *ἀπορθένευτ' ἀλωμένα* 1739, *σκότια κρύπτεται* 336.

312. *ἄπαντα* may be justified by the adverbial use of *ἀμφότερα* even when a dative follows (747 note for exx.), but Mr. Pearson's (and Murray's independently) *ἀπαντῶ* is probably right: *σοι* is not necessary with *ἀπαντῶ*, nor *καὶ* with *λόγοις*; *καὶ* goes rather with *λάβω*.

313. *λόγοισι* best MSS.: a correction in L gives *κόμησι*, and although it gives a more picturesque touch, it appears to be an inappropriate reminiscence of *Hec.* 835:

> εἴ μοι γένοιτο φθόγγος ἐν βραχίοσι
> καὶ χερσὶ καὶ κόμαισι καὶ ποδῶν βάσει
> ἢ Δαιδάλου τέχναισιν ἢ θεῶν τινος,
> ὡς πάνθ' ὁμαρτῇ σῶν ἔχοιντο γουνάτων
> κλαίοντ', ἐπισκήπτοντα παντοίους λόγους.

The passage, including 308-9, recalls the picture of girls dancing, *Iph. Taur.* 1145 *sq.* esp.:

> χαίτας ἁβρόπλουτον ἔριν,
> ὀρνυμένα, πολυποίκιλα φάρεα
> καὶ πλοκάμους περιβαλλομένα
> γένυσιν ἐσκίαζον.

314. *πολυέλικτον ἁδονάν* cogn. acc. after *περιχορεύουσα*, as if it were *πολλῶν ἑλιγμῶν ἡδονήν*. For the principle, see 239 note, cf. *El.* 126, *ἄναγε πολύδακρυν ἁδονάν*=*πολλῶν δακρύων*.

315. *τὸ δεῦρο*, 266 note. Murray brackets it as coming thence, but it may be kept.

318. *ἔρημον* with *ἔλαβες*.

323. MSS. *δακρυόεσσαν ἱεῖσα* (or *ἰεῖσα*) *πενθήρη κόμαν*. Hermann corrected this to *δακρυοέσσ' ἀνεῖσα πένθει* (*ἀνεῖσα* in a similar context 1491). Although *πενθήρη κόμαν* has a genuine ring (it

occurs in *Tro.* 141), the dochmiac metre is against it here. We gather from Schol. ἀπενθέα, ἀντὶ τοῦ πολυπενθῆ κόμην· ἢ οὕτως· τὴν λευκόχροα κόμην ἐκειράμην εἰς τὰ σὰ πένθη . . . ἵνα τὸ πλῆρες ᾖ εἰς σά, that σὰ πένθη and ἀπενθῆ (which was misunderstood) were corrections caused by the last letters of ἀνεῖσα.

324. ἄπεπλος φαρέων. A favourite form of redundant expression in Eur. : so ἀνέορτος ἱερῶν *El.* 310; ἄνοσος κακῶν *I. A.* 982, ἄπαιδες τέκνων *Androm.* 714. It is frequent in Soph., but the only instance quoted from Aesch. is *Eum.* 893 πάσης ἀπήμον' οἰζύος. φᾰρέων here, as often in Soph. and Eur., φᾱρ- always in Aesch.

325. ἀμφί adverbial. Murray suggests παλλεύκων from Schol. διαλεύκων, but διαλ. is 'interwoven with white,' not 'all white.'

329. ἀπήνας ὁμοπτέρου. A good example of the freedom of Greek metaphors. 'Απήνη, here used for 'a pair' of brothers, is a loftier way of speaking than ζεῦγος (ζεῦγος 'Ατρειδῶν Aesch. *Ag.* 44), like τέκνων ξυνωρίς *Med.* 1145; and ὁμόπτερος is a more highly-coloured word than ὅμοιος: just as δίπτυχοι νεανίαι *I. T.* 242 means δισσοί.

330. ἀμφιδάκρυτον implies grief for the two brethren (Paley), κατέχων: so *Med.* 761 ἐπίνοιαν κατέχων.

334. The metre is as in 300. Hermann completes the double dochmiac by <ἀραίας> τέκνοις. For the dative, ἀρὰς τέκνοις, see 17 note. In view of πόθον 330, the line must mean 'lamenting the curses of which he now repents' (so Schol.), not 'cursing.'

336. σκότια: Adverbial. See note on 311.

341. MSS. τάδε; Valck. τᾷδε. MSS. Λαΐῳ κ.τ.λ. is difficult; Schol. has ἐμοῦ τε καὶ τῶν σῶν προγόνων, whence Geel Λαΐου τε τῷ πάλαι γένει.

343. γάμων ἐπακτὸν ἄταν. A condensed way of saying 'marrying a foreign wife, which is no blessing.'

344. οὔτε . . . δέ. A few instances of οὔτε and μήτε followed by δέ are found; μήτε . . . δέ, Soph. *Trach.* 143: Jebb's note, *O. C.* 422. Eur. *Suppl.* 223 is quoted for οὔτε . . . δέ, but the conjecture οὐδέ is adopted by Murray. It appears twice in Homer, Η 433, ἦμος δ' οὔτ' ἄρ πω ἠώς, ἔτι δ' ἀμφιλύκη νύξ, and Ω 368, rarely in prose.

ἀνῆψα φῶς. This was the duty of the bride's mother at a wedding. So Clytemnestra says in *I. A.* 732, λιποῦσα παῖδα; τίς δ' ἀνασχήσει φλόγα; cf. *Med.* 1027.

346. MSS. ὡς πρέπει after γάμοις is excised by Nauck, as a gloss upon *νόμιμον*.

347. MSS. give Ἰσμηνὸς ἐκηδεύθη, of which no sense can be made, for κηδεύω is used only of the bridegroom. The Scholiasts struggle with the word: 'took no part in your marriage'; 'was not pleased with your marriage'; 'became related to Argos' (because Polynices was a Theban and Ismenus a Theban river). ἐκηδεύθη is a neuter passive, 'the marriage was made.' The simplest correction is Ἰσμηνοῦ, as genitive after χλιδᾶς: then ἀνυμέναια λουτροφόρον χλιδᾶς is an elaborate phrase on the same model as 324, ἄπεπλος φαρέων (see note); ἀνυμέναια is adverbial accus. (see note on 311).

Badham, pref. to *Hel.* p. 17, ingeniously conjectured ἀνυμέναι' ἀνίσμηνος ἐκηδεύθης λουτρ. χλιδᾶς, 'without Ismenus' water for the nuptial bath,' comparing, for the form, *Orest.* 621 ἀνηφαίστῳ πυρί, and *Ion* 453 σὲ τὰν ἀνειλείθυιαν. Apart from the asyndeton, this suggestion is objectionable, because in this combination of negative adjective with a genitive of similar idea, the adjective expresses the greater, the genitive the less, like ἄσκευος ὅπλων, ἀψόφητος κωκυμάτων: so 'without sound of cry' is English, 'without cry of sound' is not. And it would be impossible to give Ἰσμηνός here the general meaning of 'water,' like Ἀχελῷος in *Bacch.* 625, because Ismenus is, in this context, a stream with a special function.

At Athens, Καλλιρρόη or Ἐννεάκρουνος (Thuc. ii. 15) was used for the bath of Athenian brides. One Scholiast quaintly says 'river-water was used, I think,' ἵνα κατὰ ῥοῦν τὰ πρὸς τὸν βίον χωρῇ, 'that their life might go on swimmingly.'

349. ἐσιγάθη, 'there was silence.' The old reading was σᾶς ἔσοδοι νύμφας, and all the editors have taken it as an instance of a singular verb with a plural subject, a construction which is generally called Σχῆμα Πινδαρικόν, because Pindar was thought to affect it; but the passages are now corrected. They may be divided into (1) those which have ἦν: this is probably an old plural form; (2) those in which the verb is a long way off from its subjects; (3) those on which the detailed subjects may be considered as one sum; (4) those in which the verb is attracted to the complement. All the passages are discussed by R. S. Haydon, *American Journal of Philology*, xi. 182 *sq.* For a similar use in Attic inscriptions, see Meisterhans, *Gram. of Attic Inscriptions*, § 81. But ἔσοδοι is plainly ἐσόδῳ written out; there is the same corruption

in Schol. to 682; it was mistaken for a plural, and wrongly given by some to this imaginary construction; ἐσιγάθη σᾶς was by others corrected to ἐσιγάθησαν, which appears in Schol.

The meaning is not 'your bride entered Thebes in silence, instead of with a ὑμέναιος,' but 'the ὑμέναιος of a bride's entrance was not sung, for your marriage was not at Thebes.' I now find that Woelfflin suggests ἐσόδῳ.

350. τάδε depends upon αἴτιος: 'guilty in this respect.' Cf. *Heraclid.* 65 μάντις δ' ἦσθ' ἄρ' οὐ καλὸς τάδε.

352. κατεκώμασε. The Furies which work havoc in the house of Agamemnon are called

κῶμος . . . δύσπεμπτος ἔξω, συγγόνων Ἐρινύων, Aesch. *Agam.* 1189.

353. Οἰδιπόδᾱ. In dialogue, Οἰδίπου and Οἰδίπουν are used; in lyrics, Οἰδιπόδᾱ and Οἰδιπόδαν.

δώμασιν may be locative, but more probably κατεκώμασε follows the use of other compounds with κατά which occasionally take the dative instead of the regular genitive; so Soph. *Aj.* 153 ἄχεσιν καθυβρίζων and in Hdt. i. 212; καταγελᾶν c. dat. Hdt. iii. 37 and vii. 9, and τοῖσι μὲν κατακέκριτο θάνατος vii. 146.

355. δεινόν. Cf. *I. A.* 917, δεινὸν τὸ τίκτειν: Soph. *El.* 770; Aesch. *P. V.* 39, τὸ συγγενές τοι δεινὸν ἥ θ' ὁμιλία.

357. φρονῶν τε κοὐ φρονῶν. See note on 272.

360. ἐκεῖσε, *i.e.* in the direction of his words.

361. οὕτω τάρβους MSS. = ἐς τοῦτο τάρβους might be defended by *El.* 751 πῶς ἀγῶνος ἥκομεν; *Hel.* 313 πῶς εὐμενείας ἔχεις; Soph. *O. T.* 345 ὡς ὀργῆς ἔχω, Thuc. i. 22 ὡς εὐνοίας ἔχοι.

οὕτω δ' ἐτάρβουν Porson, but the tense of ἀφικόμην is against this; Hermann ἐτάρβησ'. τὸ ταρβοῦν κἀκφοβοῦν σε, *Orest.* 312.

ου and η are sometimes confused: 1072 note and Elms. on *Med.* 987.

367. χρόνιος. For adjective in place of adverb, see note on 297; cf. *Orest.* 485 βεβαρβάρωσαι χρόνιος ὢν ἐν βαρβάροις, and *Orest.* 475.

370. Best MSS. give ὄμμ', L αἷμ': νᾶμ' (Musgrave) is a certain conjecture. Cf. *H. F.* 625 νάματ' ὄσσων μηκέτ' ἐξανίετε.

371. This is not a case of ἀλλὰ γάρ. See App. on 1762.

372. This line resembles *Alc.* 427, κούρᾳ ξυρήκει καὶ μελαμπέπλῳ στολῇ, but there is no need to suspect it.

τί δρᾷ = πῶς πράσσει;

375. Schol. says this line is not in some copies. δυσλύτους διαλλ. does not make sense; it should be rejected.

377. σκότον δεδορκώς. So Soph. *O. T.* 419, βλέποντα νῦν μὲν ὄρθ', ἔπειτα δὲ σκότον.

378. φυγάς. The plural, applied to one person, is found also in *Hipp.* 1043.

382. ἄταρ is used in quick transitions to another topic, *Tro.* 62;

ΑΘ. συνθελήσεις ἂν ἐγὼ πρᾶξαι θέλω;
ΠΟ. μάλιστ'· ἄταρ δὴ καὶ τὸ σὸν θέλω μαθεῖν.

383. The order is: δέδοικα ὅπως ἔρωμαι ἃ χρῄζω, μὴ δάκω. The construction δέδοικα ὅπως is found in *Hipp.* 518, and Soph. *O. T.* 1074, and in Dem. and Plato.

384. διὰ πόθου ἐλήλυθα. Διά with an abstract noun and genitive after a verb of motion (ἐλθεῖν, ἰέναι, χωρεῖν, μολεῖν, ἀφικνεῖσθαι) is often used in Tragedy, and sometimes in prose, to express an adverb; so διὰ ἔχθρας, inf. 479; δίκης, φόβου, τύχης, ὀδύνης (inf. 1561), 20 note.

385. ἀλλά, with a tone of command or request, 'then,' 'well.' Aesch. *Ag.* 944, ΚΛ. πιθοῦ. ΑΓ. ἀλλ', εἰ δοκεῖ σοι ταῦθ', ὑπαί τις ἀρβύλας | λύοι.

387. καὶ δή, 'well'; literally 'even already,' often used in answer to a command. So Soph. *El.* 892, ΗΛ. σὺ δ' οὖν λέγε . . . ΧΡ. καὶ δὴ λέγω: so 317. Arist. *Av.* 175, ΠΕΙ. βλέψον κάτω. ΕΠ. καὶ δὴ βλέπω, *alib.*

393. For the use of ἀμαθία in Eur. see Verrall on *Med.* 223.

396. This proverbial expression appears in Aesch. *Agam.* 1668, οἶδ' ἐγὼ φεύγοντας ἄνδρας ἐλπίδας σιτουμένους.

397. MSS. give βλέπουσι: βλέπουσαι, which is neater, is restored from the Schol.

398. Mr. Pearson rightly punctuates with a question.

399. 'Αφροδίτη, in the general sense of 'charm.' So Aesch. *Ag.* 419 ὀμμάτων δ' ἐν ἀχηνίαις ἔρρει πᾶσ' 'Αφροδίτα.

401. ἄν iterative with impf. ποτέ, with μέν, though enclitic, can begin a sentence; so *Orest.* 44; like τοτέ (Jebb on Soph. *Ant.* 366).

403. The thought is common in Eur., *Med.* 561, 881; *H. F.* 303, 559; *El.* 605; *Or.* 1095.

404. μέγα MSS., μέγαν Weckl.

405. βόσκειν implies kindly pity or contempt, τρέφω. Neil on Ar. *Eq.* 256.

408. MSS. and Schol. have the order of the lines thus: πῶς δ' ἦλθες; ἔχρησε. ποῖον; κάπρῳ. καὶ σοὶ τί; οὐκ οἶδα. σόφος . . . τίνι τρόπῳ; νὺξ ἦν. Jacobs' transposition οὐκ οἶδα . . . σοφός

after 408 is an improvement: then οὐκ οἶδα answers πῶς; there is no contrast between ἐπίνοια and τύχη, but τίνα to ἔσχεθες is parenthetical, see note on 417. The apparently inconsecutive καὶ σοὶ τί; νὺξ ἦν might be regarded as an instance of the Greek paratactic way of giving a note of time or place before the fact is told, and no doubt Στιχομυθία is quite as often interrupted dialogue as cross-examination.

413. Schol. quotes the oracle from the collection of Mnaseas:

> κουράων δὲ γάμους ζεῦξον κάπρῳ ἠδὲ λέοντι
> οὕς κεν ἴδῃς προθύροισι τεοῦ δόμον ἐξ ἱεροῖο
> ἀμοῦ στείχοντας· μηδὲ φρεσὶ σῇσι πλανηθῇς.

414. καὶ with interrogative words like πῶς, ποῦ, τίς, raises an objection: 'but,' inf. 900, 1686.

415. παραστάδας. Vestibulum.

417. ταῦτα refers to φυγάς. Mr. Pearson shows that where two questions are asked in Στιχομυθία, the answer generally relates to the first. Cf. *Hel.* 118, *Heraclid*, 639. MSS. give κᾆτα δ' or γ'. Paley restored the text.

420. δῆτα repeats the question of 412.

421. Other stories were that one was dressed in a wolf's skin, the other in a lion's; or that one had the Calydonian boar blazoned on his shield, the other a lion-faced Sphinx.

ἐς ἀλκὴν ἤλθομεν. ἀλκή is often used much like μάχη. So *Med.* 264 κακὴ δ' ἐς ἀλκὴν καὶ σίδηρον εἰσορᾶν, inf. 862.

423. κἄδωκεν MSS. κἄδωκέ γε Kirchhoff.

425. ἐς τόδ' ἡμέρας. This phrase is found in Tragedy in Soph. *O. C.* 1138, Eur. *Alc.* 9, *Phoen.* 1085.

428. This line is suspected because it is unnecessary, and because σύγγαμος elsewhere means 'married to.' ὁμόγαμος is used of Tydeus in 137.

429. κατάξειν. κατάγω and κάτειμι are especially used of return from exile: so καταίρω of a ship putting into harbour.

430. ἄκροι. So in 1245.

433. ἐπώμοσα. Verbs of ordering, advising, swearing, can be used in the Aorist, though present time is referred to, when something unalterable and emphatic is meant. So ἀπώμοσα, Soph. *Phil.* 1289; and Eur. *Cycl.* 266. Other examples in Soph. *El.* 1322, *Phil.* 1434; Eur. *Med.* 272, *Suppl.* 1171, and see Kühner for the whole question of the Aorist in present sense; ii. p. 163 *sq.*

434. The variant ἑκοῦσιν recorded in Schol. is more forcible; τοκεῦσιν MSS. and Schol. appears to be a gloss.

435. τείνει, 'concerns'; common use with εἰς, ἐπί, πρός, and local adverbs.

437. ἐμέ and σέ reflexive are common in Tragedy, *Hel.* 842, *Hippol.* 1409, *I. A.* 677.

438. ὑμνηθέν: for ὑμνεῖν of anything trite or commonplace, cf. Soph. *Aj.* 292 ὁ δ' εἶπε πρός με βαί', ἀεὶ δ' ὑμνούμενα·

γυναί, γυναιξὶ κόσμον ἡ σίγη φέρει.

. . . μὲν ἀλλ' ὅμως is a common phrase in Eurip.: *Bacch.* 1027, *El.* 753.

439. For the thought, cf. Theog. 717; Pind. *Isth.* ii. 11. χρήματα χρήματ' ἀνήρ.

441. μεθήκω, note on 260.

443. καὶ μήν. These particles in Tragedy mark the entrance of a fresh character on the stage, just as in oratory they introduce a fresh argument, and, in narrative, a fresh detail.

444. σὸν ἔργον. So *Hel.* 830, 1288, *El.* 668; used with or without a following infinitive.

449. The only sense which can be got out of MSS. is: 'I desisted from drawing up the citizens (=τοὺς πολίτας, Schol.) round the walls and the chariots,' for 'I checked the citizens when I was drawing up even the chariots,' is still more unlikely. Mr. Pearson's 'engaged about the walls, and seeking to waylay (λοχῶν) the chariots' is difficult both in syntax and sense. The passage seems corrupt, and as the words are difficult to correct, we may suspect a lacuna.

451. εἰσεδέξω τειχέων. For the genit. cf. Soph. *Aj.* 1274 ἑρκέων ἐγκεκλῃμένους, 'shut within the lines.' It is a genit. of place; the special sense 'within' is given by the compound verb.

454. σχάσον, cf. 960 γῆρυν ἄφθογγον σχάσας: a metaphor from rowing, says the Schol., as in *Tro.* 809 πλάταν ἔσχασε ναυσιπόρον.

456. Γοργόνος. The story was that the head of the Gorgon Μέδουσα was so awful that any one who beheld it was turned into stone. When Perseus killed her, he aimed his stroke by looking into the mirror which Athene had given him.

εἰσορᾷς. To avoid the repetition, Paley conjectures εἰς δίκας, 'to claim his right.'

459. ἄμεινον goes with both verbs.

461. For accumulated participles, see 23 note.

462. *εἰς ἓν συνελθών.* So *Tro.* 1155; *I. T.* 1016 *συνθεὶς τάδ' εἰς ἕν*: cf. *Hel.* 742 *εἰς ἓν ἐλθόντες τύχης*, *et al.*

468. *διαλλάσσειν* is used of *ἐχθροί* (445) or *ἔχθρα*, *Med.* 896, hence Polle conj. *τέκνων* (cf. 445) for *κακῶν* MSS.

470. *δεῖ τἄνδικα.* *τἄνδικα* may be nominative, as *Suppl.* 594, but a construction found in Tragedy is *δεῖ* impersonal with an accusative; as in Aesch. *P. V.* 86 *αὐτὸν γάρ σε δεῖ Προμηθέως*, Eur. *Ion* 1018 *πάντ' ἔχεις ὅσων σε δεῖ*, *Rhes.* 837; other examples in Porson on *Orest.* 659.

471. *ἔχει αὐτὰ καιρόν*, 'fitness in themselves.'

472. *νοσῶν.* As Dr. Verrall has shown on *Med.* 16, *νόσος* and *νοσεῖν* in Eurip. mean 'weakness' of all kinds, physical, mental, moral. For the sense here, cf. *Bacch.* 311 *ἡ δόξα σου νοσεῖ.* So *οὐδὲν ὑγιές* is used of an unsound argument.

473. Mr. Pearson has cleared up this passage with *πρόσθεν* for MSS. *πατρός*: *πρός* was misread as the compendium for *πατρός*, *θε* then fell out after -*ος*. *δώματα* is 'inheritance' (cf. 68), 'I had regard to our joint interests rather than to the inheritance.' Euripides, he says, affects this use of *πρόσθεν*, and he adds to examples in LS. frag. 1030, *ἡ τἀπιεικῆ πρόσθεν ἡγοῦνται δίκης.*

For the omission of the article with *τοῦδε*, cf. Soph. *Trach.* 1068 *εἰ τοὐμὸν ἀλγεῖς μᾶλλον ἢ κείνης ὁρῶν . . . εἶδος*, *O. C.* 606, Eur. *El.* 301 *τύχας βαρείας τὰς ἐμὰς κἀμοῦ πατρός.*

476. The line is probably spurious, and meant to explain *χρῄζων*, 474. Its omission gives Polynices' speech the same number of lines as Eteocles, 499 *sq.*

478. *ἀνὰ μέρος* ('only here and 486 in Tragedy,' Pearson). *κατὰ μέρος*, *ἐν μέρει*, are the usual phrases for 'in turn.'

479. *δι' ἔχθρας μολών*, see note on 384. *ἃ γίγνεται*, 'as is usual,' Schol. M gives *φόνου* and *γρ. φθόνου.* *φθόνου* is illustrated by *φθόνον* 545, but *φόνου* is more forcible, as referring to the terms of Oed.'s curse, *θηκτῷ σιδήρῳ δῶμα διαλαχεῖν.*

483. *ἐμῶν* MSS. *ἐμόν* is from the Schol., who mentions *ἐμῶν* as a variant.

494. *αὔθ' ἕκαστα*, 'the plain truth.' So Aesch. *P. V.* 949:

> *καὶ ταῦτα μέντοι μηδὲν αἰνικτηρίως*
> *ἀλλ' αὔθ' ἕκαστ' ἔκφραζε.*

Eur. *Or.* 1393. αὐθέκαστος is found in the New Comedy for a downright blunt person.

497. ἐμοὶ μέν. μέν without δέ is found generally with personal pronouns, laying emphasis: 'I, whatever others may do.' Cf. Soph. *Phil.* 86; *Antig.* 11. Sometimes too in questions: Dr. Verrall on *Med.* 673, and often with verbs of thinking, οἶμαι, δοκῶ, when the speaker means he is quite sure; see Jebb on Soph. *O. C.* 995, cf. inf. 1683.

498. ἀλλ' οὖν, lit. 'yet certainly.' These particles are often found introducing the apodosis; generally γε is added with a word intervening.

498. For μοι, emphatically repeated ('always the enclitic,' Pearson) after ἐμοί cf. Soph. *O. C.* 1278, μή μ' ἄτιμον . . . οὕτως ἀφῇ με and 1407; *Trach.* 218.

502. Porson's ὀνόμασιν is unnecessary, and the singular would be required.

504. The reading in the text is sound, although the lines are quoted by Stobaeus, *Flor.* xlvii. 3, with αἰθέρος for ἡλίου, which Valck. adopted, arguing that ἡλίου got in from the scribe's remembering the common expression ἡλίου ἀνατολαί. Ἄστρα ἡλίου means 'the planets.' The Greeks clearly considered the sun, moon, and planets as quite distinct in character from the fixed stars; thus Ἡλίου ἀστήρ came to be used of the planet Saturn (Plato, *Epinomis* 987 C; Bidez in *Revue de Philologie*, xxix. 319), a Chaldean title (Pauly-Wissowa, *Real-Encycl. Astrologie*). They were conceived as moving in very lofty orbits, and rising from beneath the earth; so the meaning here is 'to the most distant part of the heavens.' See Diod. Sic. ii. 30. 3, and Tac. *Hist.* v. 4. Titania astra in Virg. *Aen.* vi. 725 is to be explained in the same way. I have to thank Dr. Rambaut, the Radcliffe Observer, for help on the passage.

506. θεῶν μεγίστην: cf. inf. 531 τί τῆς κακίστης δαιμόνων ἐφίεσαι | Φιλοτιμίας: 782 τῇ τ' Εὐλαβείᾳ χρησιμωτάτῃ θεῶν | προσευχόμεσθα. So *I. A.* 392 of ἐλπίς, *Orest.* 399 of λύπη: δεινὴ γὰρ ἡ θεὸς, ἀλλ' ὅμως ἰάσιμος. Esp. *Hel.* 560. So Πειθώ and Ἀναγκαίη, Πενίη and Ἀμηχανίη are called Θεοί in the story about the Andrians, Hdt. viii. 111.

508. παρεῖναι: cf. ἀφεῖναι, 487.

509. ἀνανδρία . . . ὅστις. This irregularity in the use of ὅστις after abstracts is found in maxims or principles, chiefly in Euripides and Thucydides. So *Hel.* 267 ὅστις . . . πρὸς θεῶν κακοῦται, βαρὺ μέν,

οἰστέον δ' ὅμως; and *Hel.* 271, 942; *I. T.* 606 alib.; Thuc. ii. 44, τὸ δ' εὐτυχές, οἳ ἂν. So, iv. 18 *alib.*; Kühner, ii. 2, pp. 441-2.

516. ἐξαιρεῖ must here mean 'accomplishes,' the only passage quoted for this sense. Schol. explain by χειροῦται and κατορθοῖ, followed by LS. It strictly is 'removes obstacles out of the way,' Isocr. xii. 165 πρεσβείαις καὶ λόγοις ἐξαιρεῖν ἐπειρῶντο τὰς διαφοράς (other exx. in Pearson); cf. ὑπεξελεῖν τὰ δεινά, Thuc. iv. 83. There is no need to alter to ἐξαρκεῖ. The text appears in Plut. *Pyrrh.* 24; 14 Themistius *Or.* ii. p. 73, and xvi. p. 253; and Julian *Or.* ii. p. 73.

δράσειεν, as Pearson points out, is the use of δρᾶν in referring to an action just described; he gives Ar. *Ran.* 584 οἶδ' οἶδ' ὅτι θυμοῖ, καὶ δικαίως αὐτὸ δρᾷς. Add Thuc. ii. 49. 5, ἐς ὕδωρ ψυχρὸν σφᾶς αὐτοὺς ῥίπτειν. καὶ πολλοὶ τοῦτο . . . καὶ ἔδρασαν ἐς φρέατα: and ii. 11. 8 *al.*

519. Geel's μαθήσομαι (governing δουλεῦσαι) is ingenious, but it involves accepting the inferior δουλεῦσαι, which is probably due to ἄρχειν preceding. MSS. ἐκεῖνο, a blunder for -ου.

521. πρὸς ταῦτα with the imperative is a formula of defiance. So *Medea* 1358 πρὸς ταῦτα καὶ λέαιναν, εἰ βούλει, κάλει: Aesch. *P. V.* 992 ἴτω 'come fire, come sword.' ἴτω is often used by itself in defiance of possible consequences, 'come what may.' So Soph. *Phil.* 120, ἴτω· ποιήσω, and perhaps 1254; Eur. *Med.* 819, 798; *Heracl.* 455 οὐ φιλεῖν δεῖ τὴν ἐμὴν ψυχήν· ἴτω.

524. εἴπερ γὰρ ἀδικεῖν χρή. Cicero, *de Off.* iii. 21. 82, says that Julius Caesar often repeated the lines. Cicero renders them:

'Nam si violandum est ius, regnandi gratia
Violandum est; aliis rebus pietatem colas.'

526. μή, sc. λέγοντα. ἐπί with dat. 'to further'; or, as Pearson, simply 'if his case be bad.'

531. δαιμόνων. Cf. note on 506. Paley says that this speech 'must have been very celebrated in antiquity; for of the first half of it nearly every line is quoted by some writer or other.' He compares the speech of Wolsey in *King Henry VIII.* Act iii. sc. 2, end: 'Cromwell, I charge thee, fling away ambition; By that sin fell the angels'; and the speech of Periander's daughter in Hdt. iii. 53, φιλοτιμίη χρῆμα σκαιόν κ.τ.λ.

532. μὴ σύ γε. The particles give a pleading tone. See Jebb on Soph. *O. C.* 1441. Dio Chrys. xvii. p. 249 B quotes the passage with πλεονεξίας.

535-551 are thought by F. Dümmler, *Proleg. zu Platons Staat*, to have been based, with *Orest.* 917-22, *Suppl.* 399-456, 238-45,

upon a lost political treatise of the time of Antiphon the Sophist (late fifth century); the author is thought by some to be Antiphon, and Wilamowitz-Moellendorff, *Arist. und Athen*, i. 173, note 77, states that his περὶ ὁμονοίας had thoughts similar to those in *Phoeniss.* F. Blass, *Comm. de Antiph. Soph.*, finds that Iamblichus *Protrept.* p. 96 *sq.*, is based upon this author, portions being incorporated 'like ancient work in a Byzantine wall.' The motive of this treatise was a parallel between the order of the state and that of the world. It also contained a vindication of equality and democracy against πλεονεξία and tyranny. Night and day interchange equally in their course, so there should be interchange of office in the state. The question is also discussed by Plato, *Gorgias* 483 B, 507 E *sqq.*; cf. esp. *Gorg.* 492 C with κάλλιστον ἀδικεῖν. (See a criticism by Wil.-Moell. in *Arist. und Athen*, i. 173 note.) Wil.-Moell. also remarks that Thrasymachus had written a λόγος συμβουλευτικός for and against changes in constitutions, in which ἰσότης was discussed; now 509 ἀνανδρία γάρ, τὸ πλέον ὅστις ἀπολέσας | τοὔλασσον ἔλαβε is just the position taken by Thrasym. in Plat. *Rep.* 338 C. See further remarks by Wil.-Moell. *Herakl.* ii. 100, on the debt of Euripides to the Sophists.

538. νόμιμον. Schol. ἀσφαλὲς καὶ βέβαιον, which points to a v.l. μόνιμον which is at first sight specious. But Way 'Man's law of nature is equality' gives the point: Ar. *Eth.* v. 1. 8, τὸ μὲν δίκαιον ἄρα τὸ νόμιμον καὶ τὸ ἴσον, τὸ δ' ἄδικον τὸ παράνομον καὶ τὸ ἄνισον. *Suppl.* 312 τὸ γάρ τοι συνέχον ἀνθρώπων πόλεις | τοῦτ' ἔσθ', ὅταν τις τοὺς νόμους σῴζῃ καλῶς resembles this. That τὸ ἴσον is also μόνιμον is true, but it is not the point of the whole passage; μέτρα ἔταξε κ.τ.λ. 541. Valck.'s note should be read. Plut. *Mor.* 481 A quotes the passage with νόμιμον.

540. ἐχθρᾶς ἡμέρας, like the Homeric δούλιον ἦμαρ; cf. Soph. *Aj.* 623, παλαιᾷ σύντροφος ἁμέρᾳ, 'old age'; Eur. *Ion* 1720, νέαν δ' ἁμέραν ἀπολιπὼν θάνοι, 'youth.' Soph. *Trach.* 654 ἐπίπονον ἁμέραν; Eur. *Hec.* 364 λυπρὰν ἡμέραν.

543. νυκτὸς ἀφεγγὲς βλέφαρον. Not the moon, as L. and S., for then ἀφεγγές has no meaning. It means 'night,' partly because ὄμμα is used periphrastically (σύναιμον ὄμμα, Soph. *Aj.* 977) partly because ὄμμα αἰθέρος means 'the sun'; cf. Aesch. *Pers.* 428 ἕως . . . νυκτὸς ὄμμ' ἀφείλετο. Eur. *I. T.* 110 νυκτὸς ὄμμα λυγαίας. Alexis, *Thespr.* i, νυκτὸς ὄμμα τῆς μελαμπέπλου. But with no adjective meaning 'dark,' ἑσπέρας ὀφθαλμός, Pind. *Ol.* iii. 36, and νυκτὸς ὀφθαλμός, Aesch. *S. c. Th.* 390, mean 'the moon,' as

in Soph. *Ant.* 104 χρυσέας ἁμέρας βλέφαρον means 'the sun.'

546. Mr. E. C. Marchant suggests τροχοῖς or τρόχοις, 'their courses'; but Strattis' parody (46 Kock) εἶθ' ἥλιος μὲν πείθεται τοῖς παιδίοις supports βροτοῖς. Cf. the striking thought in Heraclit. 29, Ἥλιος οὐχ ὑπερβήσεται μέτρα, εἰ δὲ μή, Ἐρινύες μιν δίκης ἐπίκουροι ἐξευρήσουσι.

548. This line appears to be spurious; κᾆτα always expresses an indignant comment, which is inconsistent with the previous line; and the variants ἀπονέμειν and ἀπονεῖμαι (which will not scan) point to some corruption. Further, Euseb. *Praep. Evang.* vi. p. 259, and Theodoret iv. p. 804, quote 546 *sqq.* without the line.

550. ὑπέρφευ. Cf. Aesch. *Pers.* 820 οὐχ ὑπέρφευ θνητὸν ὄντα χρὴ φρονεῖν.

551. τίμιον, masc. A forcible sense is given by Mr. Pearson's punctuation, μέγ' ἥγησαι τόδε. Περιβλέπεσθαι τίμιον; κενὸν μὲν οὖν.

555. Mr. Pearson quotes as parallels to the thought, Anth. Pal. ix. 74; Lucian, i. p. 76; Theogn. 719; Eur. *Suppl.* 534; Hor. *Sat.* ii. 2. 129 *sq.*

558. See Introduction (text).

559. προθεῖναι is the technical word for putting forward a subject for debate (LS.).

562. The words of a gloss in M ἐὰν δὲ νικήσῃ σε οὗτος, τί; λείπει δὲ τὸ τί, as Murray thinks, point to this line having been followed by a full stop, and the next line omitted.

563. ὄψει . . . ὄψει δέ. With this repetition of words μέν . . . δέ is usual; but there are several cases of the omission of μέν in Soph., see Jebb's note on *Antig.* 806. And in Eurip. *Alc.* 108, ἔθιγες ψυχᾶς, ἔθιγες δὲ φρενῶν: *Med.* 131, 1071 ὦ φιλτάτη χείρ, φίλτατον δέ μοι κάρα.

566. ἆρα is sometimes used in the Tragedians for ἄρα, inf. 1675. Schol. records δαπανηρός as a variant, and πονηρός appears in a gloss to M.

569. χάριτας, *i.e.* by consenting to join in the expedition. Plural, says Mr. Pearson, and middle ἀνήψατο, to express reciprocity.

570. ἀσύνετα. Adverbial.

572. MV δή, cet. δορός, Διί Kirch.

575. See Aesch. *Ag.* 577, for another such imaginary inscription.

577. ὑπό, because κλέος λαβεῖν=a passive, κλῄζεσθαι. So Soph. *Aj.* 494, βάξιν ἀλγεινὴν λαβεῖν | τῶν σῶν ὑπ' ἐχθρῶν.

578. ὑπερδράμῃ. Cf. *Tro.* 930 εἰ θεὰς ὑπερδράμοι | κάλλει.

580. δὲ δή add a point emphatically.

583. The sense is: if you are conquered, you will lose the one advantage—the friendship of Argos (κείνων); if you conquer, in the hour of success you will fail (for a victory over one's country is a loss). πεσεῖν in general sense; the pronouns are neuter.

584. δυοῖν, the two brothers, as is shown by μέθετον, for her speech has been directed to both. Paley wrongly says 'Adrastus and Polynices.'

586. ἀπότροποι. See Tucker in *C. R.* xi. 341 for the statistics of the lengthening of doubtful vowels in tragedy.

588. *sq.* Trochaics in animated Στιχομυθία are found in the following plays of Euripides: *Iph. A.*, *Bacch.*, *Orest.*, *Phoen.*, *Hel.*, *Tro.*, *Iph. T.*, *Ion*, *H. F.* The first six are undoubtedly late plays. Haigh (*T. D.* 283 note) infers that the last three also are late. 'Αντιλαβή, the division of lines between two speakers, is found also in this metre in *Iph. A.*, *Orest.*, *Hel.*, *Ion*, *Iph. T.*

οὐ λόγων ἔθ' ἀγών. Canter for ἔστ' ἀγών. Cf. *Or.* οὐχ ἕδρας ἀγών. So οὐκ ἀκμὴ λόγων, and ἕδρας.

ἀνάλωται MSS. ἀναλοῦται Valck., which is required by the sense of οὑν μέσῳ.

589. οὑν μέσῳ χρόνος. So *Heracl.* 173; 'the interval' means 'between now and action.' So *Med.* 819 περισσοὶ πάντες οὑν μέσῳ λόγοι.

594. ἄτρωτος. Cf. *Hel.* 809:

ΕΛ. οὐκ ἂν κτάνοις τύραννον.
ΜΕ. οὕτω σιδήρῳ τρωτὸν οὐκ ἔχει δέμας;

596. Mr. Pearson defends βέβηκας of MSS. and Schol., 'You are not far from such an one'; but βέβηκεν (Heath) is much more direct, and the terminations of the next four words in the line may have caused the mistake.

598. Greek says:

(1) ὁ ἡ τὸ οὐδέν or μηδέν not declined.
τὸν οὐδέν here.
τὴν μηδέν Soph. *El.* 1166.
τοῦ μηδέν Soph. *Aj.* 1231. So οὐδὲν ὢν *Aj.* 1231; ὁ μηδὲν ὢν Eur. *Ion* 954; τῶν τὸ μηδέν (sc. ὄντων) Eur. *Tro.* 412.
See Cob. *N. L.* 685.

(2) Declined.

τῷ μηδενί (neuter) Soph. *O. C.* 917, masculine *O. T.* 1019. τοὺς μηδένας *Aj.* 1114; τοὺς οὐδένας Eur. *I. A.* 371; ἐξ οὐδένων Eur. *Ion* 594; cf. οὐδένες, 'nobodies,' and μηδένα, 'a cypher,' *Ant.* 1325: ὦ νῦν μὲν οὐδείς Ar. *Eq.* 158. But the nominative ὁ μηδείς is not found; correct LS. sub voc. That statement is based upon *O. C.* 917, τῷ μηδενί, but this is probably neuter.

598. κᾆτα implies 'In spite of your last words.'

599. Suetonius, *Aug.* 25, says that it was a favourite saying of Augustus, σπεῦδε βραδέως. ἀσφαλὴς γάρ κ.τ.λ.

600. κόμπος is the noun, κομπός the adjective. κομψός mentioned in Schol. gives an inferior sense.

σῴζουσιν θανεῖν, cf. for the omission of μή *Alc.* 11, ὃν θανεῖν ἐρρυσάμην.

601. δεύτερον. His first request was made in 484 *sq.*

602. ἀπαιτούμεσθα means 'the word ἀπαιτεῖν is improperly used to me; it implies that the throne was once yours, which is not the case.' One of the bones of contention between Philip of Macedon and Athens was the possession of the island of Halonnesus, which Philip said he was ready δοῦναι to Athens, but ἀποδοῦναι he could not, because when he took it, it was not in possession of Athens. τὸν ἐμὸν οἰκήσω δόμον. He uses the same expression that Polynices has used 486; see note.

605. The strict construction with ἐπιστρατεύειν would be the dative, but the accusative of direction is sometimes used; *e.g.* above, 285; Soph. *Trach.* 76; Thuc. iv. 60, 92.

606. θεῶν λευκοπώλων. Amphion and Zethus. cf. *H. F.* 29.

τὼ λευκοπώλω πρὶν τυραννῆσαι χθονὸς
Ἀμφίον' ἠδὲ Ζῆθον ἐκγόνω Διός.

608. Μυκήναις implies 'your home and your gods, to whom you can appeal, are at Argos, not here.'

610. καί . . . γε are used in adding to a previous statement, or correcting another person's statement; inf. 610. So Ar. *Ran.* 551-3.

ἑκκαίδεκ' ἄρτους κατέφαγ' ἡμῶν . . .
καὶ κρέα γε πρὸς τούτοισιν ἀνάβραστ' εἴκοσιν.

πρός adv. often ends a second clause: *Or.* 622 τάδε λέγω, δράσω τε πρός.

612. The metre of MSS. οὐ θεμιτὸν must be corrected: ἀθέμιτον (Bothe) is best.

612. μητρὸς κάρα. The periphrasis usually implies 'respect or affection or both' (Jebb on Soph. *Ant.* 1). Both are implied in *O. T.* 950, ὦ φίλτατον γυναικὸς Ἰοκάστης κάρα.

614. αἰνῶ, sc. for her attempted reconciliation.

615. ἔξειμι MSS., corr. Musgrave.

616. ἀλλά, with a pleading force, 'at least.' So *Med.* 940-2.

ΜΗΔ. αἰτοῦ Κρέοντα . . .
ΙΑ. οὐκ οἶδ' ἂν εἰ πείσαιμι.
ΜΗΔ. σὺ δ' ἀλλὰ σὴν κέλευσον αἰτεῖσθαι . . . γυναῖκα.

For its use with μοι, cf. Ar. *Ach.* 1033, σὺ δ' ἀλλά μοι σταλαγμὸν εἰρήνης ἕνα . . . ἐνστάλαξον.

618. χαῖρε . . . χαρτὰ γοῦν 'yes, certainly' (ironically). For the sad irony in reply, cf. *Hec.* 426.

ΠΟΛ. χαῖρ', ὦ τεκοῦσα, χαῖρε Κασάνδρα τέ μοι.
ΕΚ. χαίρουσιν ἄλλοι, μητρὶ δ' οὐκ ἔστιν τόδε.

619. ἀθλία εἰς. so 1642 εἰς ἅπαντα δυστυχής.

621. ὡς τί. cf. *Orest.* 796 ὡς τί δὴ τόδε; *Ion* 525 ὡς τί δὴ φεύγεις με;

623. αὐτὸ σημανεῖ. Αὐτό is used emphatically: 'the result will show of itself.' The varieties in this phrase are: (1) αὐτὸ σημανεῖ, δείξει, δηλώσει. (2) τοὔργον αὐτὸ δείξει Ar. *Lys.* 375, Soph. frag. *Lemn.* 352. (3) with an object, *Bacch.* 976 τἄλλα δ' αὐτὸ σημανεῖ. Here the sense is resumed by ὡς, 625.

625. ὡς expresses a strong resolution, as in 720; 1664, see note. In none of these places need we look for a verb in the preceding lines on which it may depend: Herm. found such a verb here in αὐτὸ σημανεῖ 623, but it is not usual for a construction in Στιχομυθία to be carried over the words of two speakers (but over the words of one speaker often, as *I. T.* 1246, *sqq.*, *Orest.* 784-5), and αὐτὸ σημανεῖ is a set phrase.

628. M gives μολὼν, but μολεῖν πατρός is not found.

630. Valck. rejects the line on account of the repetition of ἐξ. χθονός (627). But MSS. have it and Schol. does not criticise it.

631. Ἀγυιεῦ: not so much the god of the highways, as the god whose statue stood in the open way outside the door. Farnell, *Cults*, iv. 148.

636. A sombre meaning is often extracted out of names by the three Tragedians. Thus Helen becomes πρεπόντως ἑλένας ἕλανδρος

ἑλέπτολις, Aesch. *Ag.* 689; Eur. *Tro.* 891 writes φεῦγε, μή σ' ἕλῃ πόθῳ | αἱρεῖ γὰρ ἀνδρῶν ὄμματ', ἐξαιρεῖ πόλεις | πίμπρησι δ' οἴκους, where there is a double play upon words, for ἑλένη according to Hesychius means 'a torch.' Out of Ἀπόλλων is made ἀπώλεσας γάρ, Aesch. *Ag.* 1081. In *Bacch.* 508, the name Pentheus provokes the retort ἐνδυστυχῆσαι τοὔνομ' ἐπιτήδειος εἶ. So Soph. frag. *Nipt.*, 408 makes Odysseus say:

ὀρθῶς δ' Ὀδυσσεύς εἰμ' ἐπώνυμος κακοῖς,
πολλοὶ γὰρ ὠδύσαντο δυσμενεῖς ἐμοί.

In 1 Samuel xxv. 25, Abigail says of her husband Nabal: 'as his name is, so is he; Nabal is his name, and folly is with him.' Matthew Arnold, *Tristram and Iseult*—

'"Son," she said, "thy name shall be of sorrow;
Tristram art thou called for my death's sake."'

Other classical examples will be found in Sandys on Eur. *Bacch.* 367; and see Cope on Ar. *Rhet.* ii. 23, 29.

νεικέων φερώνυμον appears in one Schol. and is adopted by Kirch., but it is not classical, and Schol. has imported it from the later language.

637. The passive of τίθεσθαι ὄνομα, 'to give a name,' is ὄνομα κεῖται. Ar. *Av.* 1291.

638 *sq.* This rather loosely constructed Ode, says Paley 'suspends and, as it were, relieves the too rapid action.' The subject of the strophe is the fulfilment of the oracle, which bade Cadmus follow a cow and found a city where it lay down. The Antistrophe tells how he killed the Hydra which guarded the fount of Dirce, cut off its head, and sowed its teeth, which sprang up into armed men, who fought among themselves till they were slain. In the Epode, the Chorus call upon their ancestor Epaphus to send the avenging deities Coré and Demeter to help.

639. πέσημα οἰκεῖν = πεσεῖν. MSS. τετρασκελής should be corrected to -ές, and ἀδάμαστον to ἀδάματον. Schol's. idea that ἀδάματον means αὐτόματον is impossible.

642. κατῴκισεν MSS. κατοικίσαι from Schol. ἐν ἐνίοις τῶν ὑπομνημάτων.

643. μέν MSS. and Schol., μιν Musgr., νιν Schoene.

644. δόμων MSS.; Valck. brilliantly conj. Ἀόνων: the Aonians were the older inhabitants of Boeotia, said to have been driven out by Cadmus; Paus. ix. 5. 6.

ἔχρησε MSS.: ἔχρη (χράω) Hermann; so ἐξέχρη Soph. *O. C.* 87;

but the correction is not absolutely necessary, since several lines are acatalectic, *e.g.* 610, 611, 615, 619, and in the antistr. it is better to take ἵνα τε as in the Epic usage Υ 478 (perhaps cf. 1751), rather than as τε postponed and joining ἵνα to οὗ (642).

640. ῥυτᾶς is Hermann's palmary conjecture for γυίας. Γ and Ρ I and Τ, are often confused. The writer's eye travelled on to γύας 648; cf. 665 note.

649. τέκετο. Jebb on Soph. *Trach.* 831: 'the poets apply either voice to either parent.'

650. Διὸς γάμοισι does not correspond to 669 ἐς βαθυσπόρους γύας | Schol. appears to have read a dative: ἔνθα τῷ Διὶ ἡ Σεμέλη ἔτεκεν: perhaps read here Διὶ (or Δὶ) γάμοισι <δυσγάμοις>: γάμους δυσγάμους at Thebes, 1017. Δύσγαμοι would refer to Semele's fatal prayer to see Zeus in his might; μητρὸς κεραυνίας, says Eur. in *Bacch.* 6. Dr. Sandys on *Bacch.* 3 quotes a passage probably based upon the *Bacchae*, from Philostratus, Εἰκ. i. 14, p. 785, which speaks of an ivy-covered cave in which Dionysus was sheltered.

652. ἕλικος. MSS. give ἑλικτός: 671 πάνοπλον (the antistrophe) would be unusual: περιστεφὴς ἕλικος is Hermann's elegant conjecture, 'twining with tendrils': περιστεφής has a middle sense; a passive in Soph. *El.* 895, περιστεφῆ . . . ἀνθέων θήκην, with a genitive, as here: it is the genitive after words denoting fulness extended to the notions of encompassing or overshadowing (Jebb on Soph. *O. T.* 83).

653. χλόη is used of young leafage in Eurip., *e.g.* *Bacch.* 12 ἀμπέλου χλόῃ, *Hel.* 1360 κισσοῦ χλόα, *alib.*

654. ἐνώτισεν. As illustrating the variety of meanings which νωτίζω can have, see Rutherford, *New Phrynichus*, p. 178: 'a large class of Greek verbs have their meaning defined by the context'; thus θερίζω may mean 'reap' or 'pass the summer': λαρυγγίζω in Ar. *Eq.* 358 means 'throttle,' in Dem. 323. 1. 'bawl'; γαστρίζω means 'hit in the stomach,' or 'eat gluttonously'; and there are others.

655. χόρευμα. Accus. in apposition to the sentence; see note on 213.

Θηβαίαισι must be written, to correspond to εὐηλίοισι 674.

663. inf. 1021 λιθόβολον αἷμα.

665. βολαῖς is used accurately of the blow of a missile, as distinguished from πληγή, the stroke of a sword or pike. MSS. give δικὼν βολαῖς. δικεῖν, which is often used by Eur., appears

always to be used by him in the sense of 'to cast,' not 'to strike,' so 641. LS.' interpretation of Pind. *Ol.* xi. 86, ἔδικε πέτρῳ· 'struck,' is wrong; δικών seems to be correct in 667 below; if it is right in both places, it must certainly have the same meaning; yet the passage can hardly bear Paley's interpretation 'tossing away its head by a throw of his arm.' It would therefore seem that here it is corrupt; it is probable that the scribe's eye travelled on to 667, cf. 646 note, and that Kock's κιχών is right.

666. ἀμάτορος, because Pallas was born from the head of Zeus.

667 *sqq.* These lines do not correspond to the strophe: 667 Παλλ. φραδ. = 648 καὶ βαθ., 669 ἐς βαθ. = 650 Διὶ γάμ. And Mr. Pearson rightly points out that besides the asyndeton in 666, the time of the second δικών is incompatible with ὄλεσε. In 665 δίας <τ'> or <δ'>(Brunck) then appears necessary. M's φραδαῖσιν may point to a following word that began with a vowel: θεᾶς φραδαῖσιν ἐπίθετο—γαπετεῖς δικῶν [or perhaps δικεῖν] ὄδοντας would give the sense; θεᾶς is conj. by Wecklein. Schol. has ταῖς ὑποθήκαις τῆς ἐνδόξου Ἀθηνᾶς πεισθείς, which may point to θεᾶς φραδαῖσι πιθόμενος . . . δικών: then we should have an awkward nominat. pend. Prof. Murray's order δίας ἀμάτορος <δ'> ἐς βαθυσπόρους γύας | γαπετεῖς δικὼν ὀδόν- | τας [Παλλάδος] φραδαῖσι is apparently for the purpose of getting ἐς βαθυσπόρους γύας into the same line in the antistrophe as in the strophe, but δίας ἀμάτορος can hardly be repeated so far from φραδαῖσι.

673. γᾷ φίλᾳ: like the Homeric use in φίλα γούνατα, φίλον ἦτορ, 'own.'

674. γαῖαν, γᾷ (673), γᾶ (670). Greek does not object to the repetition of the same words at a short interval. See Jebb's note on Soph. *O. C.* 554, for many exx. in Sophocles; and see below, 697, 303, 1638.

678. Ἔπαφον. By calling Epaphus 'her' forefather, the Phoenician chorus identify their fortunes with those of their Theban masters. Epaphus was an ancestor of Agenor, Agenor of Cadmus. (Roscher, *Lex. Myth.*, KADMUS, p. 833). So inf. 676.

679. ἐκάλεσα. The aorist here expresses urgency; so Soph. *Phil.* 1434; Eur. *Suppl.* 1171 ὑπεῖπον, *Med.* 272 εἶπον. See note on 744.

βαρβάρῳ: so in 301 the words of the Chorus are called Φοίνισσαν βοάν: inf. 1301. It of course merely means that the characters represented are not Greek; so throughout Aesch. *Persae* the Persian characters call themselves βάρβαροι, *e.g.* the Queen Atossa

calls Persia *βάρβαρον* (183); the messenger speaks of *βάρβαροι* 391, *alib.*

679. *ἐκάλεσα* bis MSS. Wil. deletes one, metri gratia.

683. *διώνυμοι* appears to refer to the two names of each goddess, Demeter or Ge, Persephone or Coré; or it may mean that they are coupled together and named together *τὼ θεώ* or *Θεσμοφόρω*, as the brother-kings, Agamemnon and Menelaus, are called in Aesch. *Ag.* 109 *δίθρονον κράτος* (so *Ag.* 43).

683. The easiest correction palaeographically for *αἱ* of the best MSS. is *ἅν*, but Schol. follows MSS.

687. *ἐκτήσαντο.* *ἐκτίσαντο* of M seems due to *κτίσαν* in 682. The story given in a Schol. is that Thebes was a wedding present (*τὰ ἀνακαλυπτήρια*) given by Zeus to his bride Persephone:

ὃν γαμέτην ὅτε πρῶτον ὀπωπήσεσθαι ἔμελλε,
νυμφιδίον σπείροιο παρακλίνασα καλύπτρην.

Euphorion ap. Schol.

688. *ἀμῦναι.* If this, the reading of the MSS., is kept, it is a final infinitive. See note on 91. But Hermann's *ἄμυνε* is easy, and probably right.

690-783. Second Epeisodion. Eteocles and Creon draw out their plan of defence.

694. *δορὸς τάξιν.* So *Suppl.* 677.

697. *ἐπῆλθον.* For the repetition in 699, cf. note on 674.

699. MSS. are divided between *φύλακας* and *φυλακάς*: Schol. *τὰ συστήματα τῶν φυλάκων* supports the latter, which we should probably read here.

701. *πολλῷ ἐνδεεῖς*, 'wanting in much.' *Heraclid.* 170 *καὶ τοῦτο πολλῷ τοῦ παρόντος ἐνδεές.*

702. *συνῆψα*, intransit., so Soph. *El.* 21 *ξυνάπτετον λόγοισιν*, Eur. *Heraclid.* 429 *γῇ συνῆψαν*

703. *μεῖζον ἢ Θήβας.* *ὑπὲρ τὰς Θήβας*, Schol.; 'Beyond Thebes his ambition soars' (Way), but what does that mean? Nauck, unnecessarily, suggests *Θέμις.* *ἐς Θήβας* Weckl., probably rightly. Cf. 1128 *ἐς μάχην φρονῶν*: *μεῖζον*, *i.e.* than *διαλλαγαί.*

707. *τὰ ποῖα.* The article is prefixed to be more explicit than *ποῖος* when further description is sought. So Soph. *O. C.* 893: ΟΙΔ. *πέπονθα δεινὰ τοῦδ' ὑπ' ἀνδρὸς ἀρτίως.* ΘΗ. *τὰ ποῖα ταῦτα;* Τὸ *τί;* is used in the same way Ar. *Pax* 696: ΤΡ. *πάσχει θαυμαστόν.* ΕΡ. *τὸ τί;*

710. The line breaks the Στιχομ., and *πύργοισι*, local dative, is in style awkward; some emend it, *e.g.* Reiske, *πυκνοῖσι*:

Dindorf rightly rejects the line. Murray, following Wilamowitz and Verrall, brackets from *πέριξ* to *ἑλίξειν*: but the usage of *ἑλίσσειν* seems to require *ὅπλοις*: further, if we keep it, Eteocles in 712 concisely answers each point; *Ἀργείων στρατόν* by *Καδμείων πόλει*, *ἑλίξειν* by *ἐξοιστέον*, *ὅπλοις* by *ὅπλα*, the whole driven home by *τἄρα*.

712. *ἐξοιστέον ὅπλα*, as *ἐκφέρειν πόλεμον*, inferre.

713. *οὐχ ὁρᾷς ἃ χρή σ' ὁρᾶν*. A favourite expression of Eurip. to express clear spiritual vision. *Bacch.* 912, 924; *Ion* 558.

714. *ὡς μαχουμένους*. Constructed with 712. The verbal is sometimes used with the accusative, instead of the dative, in Attic prose (Kühn. ii. § 427 fin.). Two instances only are quoted from Tragedy, this and *Hippol.* 491. Mr. Pearson compares for dat. and acc. in the same sentence, Plato, *Rep.* 453 D, *οὐκοῦν καὶ ἡμῖν νευστέον . . . ἐλπίζοντας*.

717. *τἄργος*, their Argos.

718. *αὐτῶν* with *φόνου*.

720. *ὡς*, 625 note.

721. *i.e.* good counsel is all in all. Schol. perhaps had *εὐβουλίας*.

πᾶν=*τὸ πᾶν*. Hdt. i. 32, *πᾶν ἐστι ἄνθρωπος ξυμφορή*.

722. *βούλει τράπωμαι*. The 1st person of the deliberative subj. is often preceded by *βούλει* or *βούλεσθε* (by *θέλεις* twice in Soph.). So *Hec.* 1042 *βούλεσθ' ἐπεισπέσωμεν;* inf. 722.

723. *εἰσάπαξ*. So *ἐς τρίς*, Soph. *al.*

726. *ἴσον κ.τ.λ.* 'Night makes all chances equal; but gives a better chance to the venturous.'

727. *ἐνδυστυχῆσαι*. So *Bacch.* 508 *ἐνδυστυχῆσαι τοὔνομ' ἐπιτήδειος εἶ*, Thuc. ii. 44 *ἐνευδαιμονῆσαι*; Hdt. ix. 65 *ἐναποθανεῖν*, vid. Cope on Ar. *Rhet.* ii. 4. 12.

730. The thought is that the enemy will find the river a difficult obstacle in a retreat (*ἀναχωρεῖν*). *γέ τοι* are often used together to give a grave emphasis: Soph. *Ant.* 1064 *ἀλλ' εὖ γέ τοι κάτισθι*, Ar. *Plut.* 1041 ΓΡ. *ἔοικε δ' ἐπὶ κῶμον βαδίζειν.* ΧΡ. *φαίνεται· στεφάνους γέ τοι* [all I can say is] *καὶ δᾷδ' ἔχων πορεύεται.* *βαθὺς ἀναχωρεῖν*—*βαθύς* is used, on the analogy of *ῥάδιος* and *χαλεπός*, with the Infinitive.

731. *i.e.* nothing is better than being on the defensive.

732. *καθιππεύσαιμεν*. So *καθιππάζομαι* in Aesch.

733. *κἀκεῖ* implies 'as on our side.'

734. MSS. and Schol. have δώσω, but Schol.'s interpretation, θέλεις οὖν προδῶ; points to πολεμίοισι δῶ.

739. λόχων ἀνάσσειν here in MSS. and in 742, and the asyndeton, point to corruption here; but Schol. had this reading: the asyndeton might be got over, but awkwardly, by taking προσκεῖσθαι as depending on λόχ. ἀν. (see note on 91). Matthiae's λόχων ἄνακτας is the best correction. Mr. Pearson points out that προσκεῖσθαι does not mean 'attack,' but 'to take up their station by,' as in Ar. *Vesp.* 142, σὺ δὲ τῇ θύρᾳ πρόσκεισο. Murray obelises the words.

740. Schol. ἕως εἰς ἀπορίαν ἐμπέσω.

742. ἀνάσσειν δορός, cf. Eur. frag. *Teleph.* 10, κώπης ἀνάσσει (κώπης ἄναξ and ναῶν ἄνακτες in Aesch. *Pers.* 378, 383); *Hel.* 1040 ὄχων ἀνάσσουσι, *I. A.* 1260 χαλκέων ὅπλων ἄνακτες.

744. ξυνῆκα. The Aor. in rapid dialogue refers to the moment just past: hence it is often found with ᾔνεσα, ἐπῄνεσα (inf. 764), and other verbs expressing some kind of emotion kindled by the last preceding words. So Soph. *O. C.* 1466 ἔπτηξα, *Aj.* 693 ἔφριξα, Eur. *Hec.* 1276 ἀπέπτυσα, Eur. *Suppl.* 1161 ἔκλαυσα, *El.* 248 ᾤμωξα, Soph. *Phil.* 1314 ἥσθην, *Elect.* 668 ἐδεξάμην τὸ ῥηθέν: ξυνῆκα in Aesch. *Cho.* 887, Soph. *El.* 1479, *Aj.* 99, Eur. *El.* 644.

ἀμύνειν, after προκρίνας. A Schol. gives the right meaning: μὴ ἐᾶν τοὺς πολεμίους κλίμακας θέντας ἀναβαίνειν.

745. Not as Schol. μετὰ τῶν ἑπτά, but with yourself. γ' (Kirch.) after συστρατήγους is an improvement.

747. MSS. ἀμφότερον· ἀπολειφθὲν γὰρ οὐδὲν θάτερον. 'The one, taken by itself, is as nothing.' The sense is given by the conjecture ἀμφότερ'· ἓν ἀπολειφθὲν γὰρ οὐδὲν θάτερον, but the metre is impossible. For ἀμφότερα, adverbial, instead of ἀμφοτέροις, cf. Plato, *Lach.* 187 A, πείθωμεν ἢ δώροις ἢ χάρισιν ἢ ἀμφότερα: *Gorg.* 477 D, ἢ ἀνίᾳ ὑπερβάλλον ἐστὶν ἢ βλάβῃ ἢ ἀμφότερα.

But the caesura in the fifth foot is impossible, and the whole line sounds more like Menander than Euripides.

Wecklein re-writes the line thus: ἀμφότερ'· ἓν οὐδὲν θατέρου λελειμμένον, based upon Cram. *Anecd. Par.* p. 344:

> θάρσει προκρίνας τῶν φρενῶν εὐβουλίαν;
> ἓν γὰρ οὐδὲν θάτερον λελειμμένον

(MS. ἐν) which clearly is taken from this passage.

748. Dr. Tucker (*S. c. Th.* p. li.) suggests, as explaining the

corruption of MSS., πόλον 'circumference' for πόλιν or μολών: but the uses of πόλος do not bear this out. ἐπτ. πόλιν must mean that he will go from the Cadmea to the walls of the larger town.

751. A Schol. quotes a remark of Didymus (about B.C. 65 to A.D. 10) that Euripides has guarded himself against imitating Aeschylus, who in the *S. c. Theb.* 375 *sq.* has given the name and described the 'device' or crest of each champion at length. But see Tucker, *Sept.* loc. cit.

M's reading is more forcible than διατριβὴ πολλὴ λέγειν of the other MSS. and probably of the Schol. ἔχει=παρέχει.

755. ἑλεῖν has much better authority than ἐλθεῖν: this makes κτανεῖν τε superfluous. It has probably been interpolated from 1376. ἐξῆλθον and ἐξεῖλον are confused in 991.

757. γάμους κ.τ.λ. The preceding dialogue gives the κοινά about which Eteocles said in 692 he wished to confer with Creon; here τὰ οἰκεῖα (692) are spoken of. μέλεσθαι is middle, not passive, as Paley takes it.

759. δόσιν here=ἔκδοσιν, 'giving in marriage.'

764. οὐκ ἄγαν ἐπῄνεσα, with grave irony. For the aorist cf. note on 744.

765. ἢν τύχῃ, 'if it should so chance.' So *Orest.* 780 εἰ τύχοι γένοιτ' ἄν.

766. ἀργόν=ἄπρακτον, cf. Soph. *O. C.* 1605 οὐκ ἦν ἔτ' ἀργὸν οὐδὲν ὧν ἐφίετο (but see Jebb's note).

ἓν δ' ἡμῖν ἐστιν of M must not be corrected to ἡμίν, which is not used by Euripides.

769. αὐτεπώνυμον. Greek boys commonly were named after one of their grandfathers. Cf. Ar. *Nub.* 65 ἐγὼ δὲ τοῦ πάππου 'τιθέμην Φειδωνίδην.

770. λαβόντα: there is no need to alter this to ἄξοντα: cf. 905 ὅς με δεῦρ' ἐπήγαγεν.

771. ἡδύς, 'kindly'; it goes with σοί. Cf. *Hipp.* 289 σύ θ' ἡδίων γενοῦ, | στυγνὴν ὀφρὺν λύσασα καὶ γνώμης ὁδόν. But Mr. Pearson points out that since ἡδύς has also the meaning of 'gladly' (as Dem. xxiii. 64 ἡδίους ἔσεσθε ἀκούσαντες), there is dramatic irony, in view of the message which Teir. has ultimately to give Creon, 913.

778. αὐδῶ M, which may be a recollection of 568. For the form of sentence, with αὐδῶ and λέγω, cf. *Hel.* 1662 σοὶ μὲν τάδ' αὐδῶ. συγγόνῳ δὲ σῇ λέγω, *Suppl.* 1213 σοὶ μὲν τάδ' εἶπον· παισὶ δ' Ἀργείων λέγω. Murray brackets the line, with Kirchhoff.

781. σὺν δίκῃ νικηφόρῳ. Cf. Aesch. *Cho.* 148 σὺν θεοῖσι καὶ γῇ καὶ δίκῃ νικηφόρῳ.

782. Εὐλαβείᾳ χρησιμωτάτῃ θεῶν. Cf. note on 506.

783. διασῴζειν of MP seems inferior to διασῶσαι, *rell.*

784-833. *Second Stasimon.* The city is engaged in war, no longer in the merry dance and the revelry of Bacchus. The exposure of the infant Oedipus and the coming of the Sphinx are the cause of the present troubles. The quarrel between the sons of Oedipus, children of an unhallowed union, is another ominous thing. The founding of Thebes is glorious in legend, but now she is in danger.

785. παράμουσος, Schol. ἀσύμφωνος, οὐ συνῳδός.

786. καλλιχόροις στεφάνοισι.

στεφάνοισι, not 'rings of dancers'; Weckl. paraphrases by ἐπὶ καλαῖς χορείαις ἐστεφανωμένων νεανίδων, and Pearson cps. frag. Cresph. 462, πρὶν σὰν χαρίεσσαν ὥραν | προσιδεῖν καὶ καλλιχόρους ἀοιδὰς | φιλοστεφάνους τε κώμους, in an address to Peace. (Eur. *Her. Fur.* 839, uses καλλίπαις στέφανος of the children of Heracles.) ὥρας is restored from Schol. for MSS. ὥραις.

787. κατά must mean 'in harmony with,' like its use in κατὰ μοῖραν, κατὰ κόσμον. Compare for the whole passage the description of Peace, with its songs and dances of garlanded maidens, frag. Cresph. 453.

789-791. The meaning appears to be: 'Inspiring the Argive host with its warriors against the race of Thebes, thou movest at the head of a discordant rout': that is the first rendering of Schol. with Θήβης of best MSS. and Schol. ἐπιπνεῖσαι appears in the description of the attack in Soph. *Ant.* 136. Schol. also recognises Θήβαις, and takes αἵματι with προχορεύεις, which is impossible, and seems to rule out the rendering 'inspired with thirst for blood.' There is no need to write ὁπλοφόρῳ ᾄσματι (Badham) or ῥεύματι (from Soph. *Ant.* 136 *sq.*) or ἅλματι (Wilamowitz).

792. *sqq.* The best corrections of this corrupt passage appear to be δίνᾳ, Herm. for δινεύεις (notice that the previous line ends with -ευεις), μωνυχοπώλων (Weidgen), and Ἰσμηνοῖο (Murray). These readings have the advantages of keeping ὑπὸ θυρσομανεῖ (altered by Musgrave to πόδα θυρσομανῆ): of not requiring ἐν δ' or ἀλλά inserted after δινεύεις: of keeping τετραβάμοσι and giving it an appropriate word to agree with, as Murray is the first to do (though his transposition of Ἰσμηνοῖο and ἱππείαις is not necessary). That leaves us with ψαλίων τετραβάμοσι μωνυχοπώλων ἱππείαισι,

an overloaded phrase (μωνυχοπώλων = ἱππικῶν), but perhaps possible in this turgid ode. ψαλίοις has but little authority, but it would be possible to take ἅρμασι καὶ ψαλίοις together, and τετραβ. ἱππ. in apposition to it. Does Hesych.'s gloss ψαλίοις ἵππων refer to this passage?

Schol. to A has a gloss on ψαλίων which seems the invention of despair: τῶν ἵππων, παρὰ τὸ ψᾶσθαι αὐτοὺς λίαν ἤτοι τιθασεύεσθαι . . . ἢ ψαλίοις . . . σημαίνει τὸ τιθασευόμενος ἵππος. Schol. on Ar. *Nub.* 1225 explains τὸν ψαρὸν ἵππον by 'dappled' or 'swift,' and Hesych. has ψαυκρός, ταχύς, and ψαλίς, ταχεῖα κίνησις: but they do not help us.

It is no objection to Ἀργείους ἐπιπνεύσας that στρατὸν Ἀργείων ἐπιπνεύσας has occurred shortly before; in the preceding chorus βαθυσπόρους γύας occurs in strophe and antistrophe, 648 and 669. Ἀργείοις of M and apparently Schol., and γένναν of M and Schol. give a contrast to 789-90.

796. θίασον MSS.; a form θείασος may be recovered from Hesych. Eichler writes θίασον ἐνόπλιον: but for the metre cf. 810.

798. κατά, 'opposite to.'

800. Λαβδακίδαις. Labdacus was the father of Laius.

801. ζαθέων πετάλων νάπος, genitive of description; cf. *I. T.* 134 χόρτων εὐδένδρων Εὐρώταν, Soph. *El.* 19 μέλαινα ἄστρων εὐφρονή, and inf. 1491 στολίδα τρυφᾶς, and 1526 γάλακτος μαστοῖς.

802. ὄμμα, used metaphorically like 'the apple of her eye'; cf. Aesch. *Pers.* 169 ὄμμα γὰρ δόμου νομίζω δεσπότου παρουσίαν: and ὀφθαλμός often. 'Athens, the eye of Greece,' Milton *P. R.* iv.

803. μήποτε ὤφελες θρέψαι. μήποτε really goes with the infinitive, but 'it can be prefixed to ὤφελον, because the whole phrase is felt as a wish' (Jebb on Soph. *Phil.* 969). Οἰδιπόδαν is to be preferred to Οἰδιπόδα, for that form of the accusative is not tragic.

805. The Schol. notices the difficulty here of reconciling χρυσοδ. περ. with σιδηρᾶ κέντρα in 26, and gives an alternative, that it refers to the golden brooch with which Oedipus blinded himself. But in view of the context βρέφος ἔκβολον οἴκων this seems impossible. Nor is Paley's explanation likely, that it refers to a gold brooch fastened to the child for identification, for a striking detail like this would certainly have appeared in some of the many variants of the legend. We must therefore take it as referring to the child when exposed. An iron pin could be χρυσόδετον.

808. Aesch. *S. c. Th.* 776 sums this up in one epithet, ἁρπάξανδρος.

Σφιγγός must go with φδαῖς, but this would be awkward. Nauck, γαίᾳ Σφίγγ’ ἀπομουσοτάταισι, gives what is required.

809. χαλαῖς, Hermann for MSS. χαλαῖσι; the correction of the line depends on the view that we take of 793.

810. ἄν, with Σφίγγα.

812. Ἔρις ἄλλα. Cf. Ἔρις in 798.

815-817. Corrupt. The sense would be given by

οὐδ’ οἱ μὴ νόμιμοι
παῖδες ματρὶ λόχευμά <ποτ’ ἔννομον>.
<ἔνθ’ ὁ μέν ἐκ> πατρὸς <εἶχε> μιάσμ’, ἡ δ’
ἐς λέχος ἦλθε σύναιμον.

The lines would then correspond metrically to 798-800. The meaning is: never can such children be a lawful offspring, when one parent is tainted by murder, and the other by incest. σύναιμον has some MS. authority. Mr. Pearson first pointed out that μίασμα cannot be referred to the children of Iocasta and Oedipus, but must refer to Oed.'s murder of Laius. Headlam gave οἱ μὴ νόμιμοι <νόμιμόν ποτε>.

819. ἐδάην ἐδάην. Similar repetitions are found in this play: 1018 ἔβας, ἔβας; 1287 ἔλεος, ἔλεος; 1350 ἀνάγετ’, ἀνάγετε; 1500 δάκρυσι δάκρυσιν, ὦ δόμος, ὦ δόμος. Aristophanes turns some of his wholesome mockery upon this trick, *Ranae*, 1352 *sq.*

820. τὰν . . . γένναν ὀδοντοφυῆ κ.τ.λ. The unusual order of the words, with the adjective outside the article and noun, is helped by the long descriptive attribute. The order is not uncommon in a sentence with a participle; Thuc. vii. 23 αἱ πρὸ τοῦ στόματος νῆες ναυμαχοῦσαι: Dem. *Lept.* 31 ὁ ἐκ τοῦ Πόντου σῖτος ἐσπλέων: *Lept.* 96; Soph. *El.* 184 284; *Phil.* 1317; Holden on Xen. *Cyr.* vi. 1. 17. But contrast: Soph. *O. C.* 1514 αἱ πολλὰ βρονταὶ διατελεῖς: Dem. *De Cor.* 271 τὴν ἁπάντων . . . ἀνθρώπων τύχην κοινήν.

821. κάλλιστον ὄνειδος. A Schol. (not in Schw.) says: ὄνειδος μὲν ὡς ἐξ ὀδόντων δράκοντος γεννηθέντες, κάλλιστον δὲ ὡς αὐτόχθονες καὶ ἀνδρεῖοι.

LS. and Verrall on *Med.* 514 show that ὄνειδος is not a word which can have a good meaning; Schol. here class it with τύχη, ζῆλος, δόλος.

822. Ἁρμονίας κ.τ.λ. See Introd. and Pind. *Pyth.* iii. 90 *sq.*, where for this reason Cadmus is joined with Peleus.

824. Euripides is the earliest authority extant for the story of Thebes rising to the music of Amphion's lyre, apart from a

doubtful reference to the Europia in Paus. ix. 5. 8 ; cf. frag. Hypsip. *Oxyrh. Pap.* frag. 1., ii. 32, ἐπί τε τᾶς κιθάρας ἔρυμα, τᾶς Ἀμφιονίας ἔργον χερός. In λ 263, Amphion and Zethus are simply the builders of the walls (Pearson).

M had πύργος ἀνέσταν originally, ἀνέστα over an erasure ; Schol. ᾠκοδομήθη points to this, but also gives ἀνέσταν. ἀνέστα was a correction due to πύργος; πύργοι in A only was due to ἀνέσταν.

826. M appears to have had originally ἀμ πεδίον; its reading ἅ, says Wil., is in a long erasure, and this accounts for the Schol.'s remark that a relative is wanting. διδύμων ποτ. are Dirce and Ismenus; not Dirce and Strophia, for that would not imply that Strophia is an arm of Dirce; besides, it is a quite unimportant watercourse. Schol. explains πόρον by περάσιμον τόπον, 'low-lying ground,' 'holm'; ἀμφὶ μ. π. then means 'on the holm half-way between (cp. μεσοπορεῖν) the two streams.' Schenkl's Δίρκα . . . ᾇ must then be accepted. Wil. discusses the passage in *Herm.* xxvi. 200, and takes this view.

828. προμάτωρ, sc. of the chorus. See note on 678.

830. Schol. gives two interpretations here: (1) μύρια ἀνδραγαθήματα καὶ νίκας συνάπτουσα εἰς ἄκρον ἐν τῷ πολέμῳ προελήλυθεν ἀνδραγαθημάτων, 'the highest pinnacle of glory.' (2) τοσαῦτα πλεονεκτήματα εὐτυχήσασα . . . νῦν ἐπὶ ξύρου πολέμου ἕστηκεν. There is no authority for στέφανοι in this sense, and the note of the chorus has been struck in the first two lines, and repeated at the end of the strophe (800). The sense required is plainly that of (2), and the solution has been seen by Mr. Pearson, who translates 'on the verge of Ares' leaguer' (ἄκρος being *extremus* rather than *summus*), then στέφανοι being 'grimly contrasted' with the καλλίχοροι στέφανοι of 786; cf. 1080-1; N 736, πάντῃ γάρ σε περὶ στέφανος πολέμοιο δέδηεν.

834-1018. *Third Epeisodion.* Teiresias has been fetched by Creon's son Menoeceus, and comes in supported by his daughter Manto. This name is given in Schol.

838. κλήρους, sortes; the prophet's interpretations of the flight of birds, written down by him. *Hipp.* 1057. Soph. *Ant.* 999 *sq.* calls his observatory παλαιὸν θᾶκον ὀρνιθοσκόπον . . . παντὸς οἰωνοῦ λιμήν. It was pointed out in the time of Pausanias (end of second century A.D.) ix. 16. 1 : οἰωνοσκοπεῖον Τειρεσίου καλούμενον.

844. πυκνήν: not quite 'journeying so long' (Way); rather the many short steps which a blind old man would make.

846. L has ἐξωρμίσαι which Schol. supports: ἐξορμίσαι ἀντὶ τοῦ ἐξωρμίσαι· τὸ ο ἀντὶ τοῦ ω. It might be inferred from ἐξορμίσαι of AV and γάρ. For ἐξορμίσαι of M, Kvičala conj. ἔσθ' ὁρμίσαι.

847. πᾶσ' ἀπήνη. This can be explained by *El.* 999 and *I. A.* 617: a hand is given to help in descending from a mule-car, which was used by ladies.

Twelve lines of Weckl.'s Appendix are given to conjectures on the line. Herm.'s παῖς ἔτ' ἀπτήν deserves mention for its ingenuity.

848. κουφίσματα. In *El.* 999 the expression is χερὸς στηρίγματα.

850. οὔπω λελήσμεθα: *i.e.* there is no need for hurry.

851. There is some MSS. authority for κάπος or κᾶπος; but in spite of what Schwartz says in his edition of Scholia, it does not appear to be pointed to there.

1. The evidence for this word is as follows: Hesych. gives κάπος or κάπυς=πνεῦμα; Eustath. 541. 46 gives κάπος, τὸ πνεῦμα and κάπω τὸ πνέω. He also, 1193. 20 on X 467, absurdly derives κῆπος from κᾶπος (sic), ὃ δηλοῖ πνεῦμα τὸ ἀναγωγὸν ὑγρότητος θρεπτικῆς τῶν φύτων: in 1280. 34, he gives κάφος, and 1546. 39, καφῶ τὸ ἐκπνέω: adding in 1193. 20 that the opposite is ἄμπνυτο, as in X 475.

It appears to be connected with the ἅπαξ λεγ. ἀπὸ δὲ ψυχὴν ἐκάπυσσε, X 467, and κεκαφηότα θυμόν E 698, al.;=ἐκπεπνευκότα, Hesych.

Valckenaer well remarks that κᾶπός τ' ἄθροισον here would just give the sense.

2. αἶπος, which is the reading of the best MS. here, and of Schol., is explained by Hesych.=κάματος. Eustath. 319. 19, gives ἄπος (sic) on Γ 46 (the context is about the use of μονηρεῖς λέξεις in poets and prose writers), continuing ἐπεξάρει Σφίγξ, which makes it almost certain that he is referring to the *Phoenissae*, for those words occur at l. 45. αἶπος has plenty of authority in the sense of 'hill' or 'steepness': Hippocrates often uses πρὸς αἶπος 'up-hill,' and speaks of the attendant breathlessness and fatigue: *de Morb.* (p. 479. 16) ὅταν ὁδοιπορήσῃ ἢ δράμῃ, ἄλλως τε καὶ πρὸς αἶπος, ἆσθμά μιν καὶ ἀσθενείη λαμβάνει. (vide *Lex. Hippocr. s. v.* αἶπος.)

The transition from the literal 'hill' to 'weariness' is seen in *Alc.* 500:

καὶ τόνδε τοὐμοῦ δαίμονος πόνον λέγεις,
σκληρὸς γὰρ ἀεὶ καὶ πρὸς αἶπος ἔρχεται.

It may be objected that, because πρὸς αἶπος means 'wearily,' αἶπος hardly means 'weariness.'

3. Plainly, both readings were current in early times; but the *vox nihili* in Eustath. 381. 18, ἄπος, may point to a corruption in his text: should κάπος be restored here to Eustathius? Did Eurip. write here κάπος τ' ἄθροισον, κάματον ἐκβαλὼν ὁδοῦ? The evidence for κᾶπος is slight, and such a form is philologically difficult.

852. πάρειμι MSS., but Schol. παρεῖμαι, a favourite word with Eurip.; used with νόσῳ and ὕπνῳ; or by itself. γοῦν answers Creon's words; there is no need to alter it to γοῦνα, as that form is not used in Tragedy; nor to γόνατα, although one Schol. has παρεῖμαι ἐκλέλυμαι τὰ γόνατα, nor to γυῖα, though a note in M points to this word.

854. There is an anachronism here. Eumolpus had helped the men of Eleusis in waging war against Erechtheus, king of Athens, and Erechtheus fell in the battle; this, says a Schol., happened four generations before the Argive invasion of Thebes. It is probable that Eurip. had his own drama *Erechtheus*, probably acted in 420 (see Nauck *T. F. s. v.* Ἐρεχθεύς), in his mind; for the story was, that an oracle had pronounced that Athens could only be rescued by the death of Erechtheus' three daughters, and that Erechtheus put them to death (see *Ion* 276). We have a long fragment of the *Erechtheus*, in which the queen Praxithea consents to sacrifice one daughter to save her country (a modification of the myth probably introduced by Euripides), just as Menoeceus is in this play to save his country by his voluntary death.

858. ἐθέμην, aorist as in 744.

862. πρὸς ἀλκὴν Μυκηνίδα: ἀλκή as in 422.

865. Teiresias and Eteocles were not on good terms, see 772.

868. ἐτεκνώθη. Schol. πατὴρ ἐγένετο. The active in the sense of 'furnish with children,' is found in *H. F.* 7, οἳ Κάδμου πόλιν | τεκνοῦσι παίδων παισίν.

871. σόφισμα. Herwerden ingeniously but needlessly suggests σωφρόνισμα, 'a chastisement.'

872. Wakefield's σκότῳ is weak.

874. γέρα 'his proper prerogatives.' MSS. are divided between γέρα and γέρας: the plural is required.

876. ἐκ δ' ἔπνευσ'. For a full account of Tmesis in tragedy, see Kühner, §. 455, 5-7.

878. *καγώ* should be restored from Schol. *γράφεται δὲ κἀγὼ τὶ μὴ δρῶν;* The metre *τί οὐ δρῶν* is impossible in Tragedy; see Jebb on Soph. *Phil.* 103. Schol. gives *τί μὴ δρῶν* as a variant; *ὁποῖα* of most MSS. seems to be an attempt to make a metrical line when *οὐ* has fallen out. The simplest correction is Mr. E. C. Marchant's *τί <τ'> οὐ δρῶν, ποῖά τ' οὐ.*

881. For the scansion *νεκροί, νεκροῖς*, cf. Soph. *Ant.* 1240 *κεῖται δὲ νεκρὸς περὶ νεκρῷ* and *Oed. Col.* 883 ΧΟ. *ἆρ' οὐχ ὕβρις τάδ';* ΚΡ. *ὕβρις, ἀλλ' ἀνεκτέα.*

882. MSS. give *βέλη*, Earle in *Classical Review*, ix. 14, gives *μέλη*. *μέλος* is wrongly given by MSS. in *Bacch.* 25 for *βέλος*; see Sandys' note, and on *Bacch.* 678.

884. MSS. give *συγκατασκάπτῃ* which, if kept, is an example of the 'prophetic' present, as Aesch. *Ag.* 126 *χρόνῳ μὲν ἀγρεῖ Πρίαμου πόλιν ἅδε κέλευθος.* But Cobet has shown that the present is often wrongly written for the future; and here Ψ, written T, as often, would help to confuse, cf. Cob. *V. L.* 6, *εὐτυχῶς* and *εὐψυχῶς* confused. We, therefore, accept Herwerden's *συγκατασκάψῃ*, to which Schol. *διαφθαρήσῃ* points.

885. *τις*, here meaning Creon, is often used in ominous warnings; so Ar. *Ran.* 554 *δώσει τις δίκην* (a slave speaks of his master). Porson gave *λόγοις τις τοῖς ἐμοῖσι*, but *τις* requires a more emphatic place, and it can hardly be said to violate the 'Porsonic pause.'

886. *πρῶτον*, Schol. *πρωτεῦον, αἱρετώτερον.*

888. *i.e.* as being under their father's curse.

890-1. *οὔτε . . . τε.* The strongest form of contrast. 'Not only not . . . but.'

893. *παρασχεῖν* depends upon *τύχην*. He speaks in a veiled way of Creon, who was to surrender his son to death.

895. *τί γὰρ πάθω;* a common expression of utter perplexity. 'How can I help it?' Teiresias turns to go, but Creon seizes his arm.

896. *αὐτοῦ* adv.

897. *τύχη, ἡ εὐτυχία*, Schol.

899. *μέντοι*, in assent; common in Platonic dialogue; *Phaed.* 81 D, ΚΕ. *εἰκός γ', ὦ Σώκρατες.* ΣΩ. *εἰκὸς μέντοι, ὦ Κέβης.*

900. *καὶ πῶς;* see note on 414.

907. *νῦν* M, corr. Porson. *δή* of AV is clearly an explanation of *νυν*.

909. *βούλει φράσω;* note on 722.

911. *ἄκουε δή νυν.* A favourite formula of Eurip. inf. 1427; *Hel.* 1035, *Or.* 237, 1181, *I. T.* 753, *I. A.* 1146, *Cycl.* 441.

ὁδόν. So Ar. *Eq.* 1015 φράζευ, Ἐρεχθείδη, λογίων ὁδόν, ἥν σοι Ἀπόλλων | ἴαχεν.

912. ἃ δρῶντες ἂν σώσαιτε Καδμείων πόλιν is made out of 864. Its spuriousness is shown by its breaking the στιχομυθια, and by the unmetrical line in M

ἃ δρῶντες ἂν μάλιστα σώσαιμεν πόλιν Καδμείων

where the first person also is wrong.

914. καλεῖς, 'demand.'

915. Schol. gives a variant: τί φῄς; ἐμὸν παῖδ' ἕνεκα γῆς σφάξαι θέλεις;

916. πέφυκε is probably corrupt; πέφηνε (Camper) is the best suggestion. Dr. Verrall finds in πέφυκε a ref. to ἐμὸς πεφυκὼς παῖς 908, and translates 'you must be as silent as your son is by nature': ἀναγκὴ σὲ δρᾶν ἅπερ ἐκεῖνος πέφυκε δρᾶν: but the absence of ἐκεῖνος and the context are against this.

917. For the form of expression, cf. frag. *Erechth.* 372, 5. βραχεῖ δὲ μύθῳ πολλὰ συλλαβὼν ἐρῶ.

Aesch. *P. V.* 505 βραχεῖ δὲ μύθω πάντα συλλήβδην μάθε.

919. ἔκλυον, ἤκουσα. The change of tense, as in Aesch. *Cho.* 5 κλύειν, ἀκοῦσαι, points to the meaning 'I heard not, heeded not.' So Aesch. *P. V.* 448.

920. MSS. αὐτός, corr. Valck. ἐκνεύει, inf. 1268. Schol. ὑποστρέφει εἰς τοὐπίσω, ἔξαρνος γινεται.

921. χαίρων ἴθι, like *Alc.* 813 χαίρων ἴθι, to dismiss the subject, or in Soph. *Tr.* 819 ἀλλ' ἑρπέτω χαίρουσα, the person.

923. ὦ πρός σε γονάτων. Sometimes in this formula a verb is found to govern the accusative; Soph. *Phil.* 468, ἱκνοῦμαι; more often it is omitted; inf. 1665, *Med.* 324 μή, πρός σε γονάτων τῆς τε νεογάμου κόρης.

924. MSS. αἰτῇ (the same confusion occurs in Aesch. *Ag.* 150), which can only mean 'you are asking my silence; that would cause evils (*i.e.* the capture of the city), which it is impossible to avert.' This is forced, because Creon has not yet made his request clear. Αἴνει, 'acquiesce in,' of Elmsley, is probably right; *Alc.* 2 θῆσσαν τράπεζαν αἰνέσαι.

930. ἀγῶνα λόγων, 'a discussion' simply; though the debating-society temper of the Athenian Greek must call it 'a debate.' 'By ἀγών the ἐξέτασις and ἔλεγχος of his words are meant,' Paley.

931. See note on 638.

934. παλαιῶν ἐκ μηνιμάτων. The same expression is found in

Plat. *Phaedr.* 244 D, possibly suggested by this line (Thompson *ad loc.*).

We cannot take Κάδμου after γῇ; that would require the transposition of δοῦναι and Κάδμου. Mr. Pearson compares *Suppl.* 50, ῥυσὰ δὲ σαρκῶν πολιᾶν καταδρύμματα χειρῶν, and Plat. *Laws*, 905 B, τὴν πάντων ἀμέλειαν θεῶν, for the combination of a possessive and an objective genitive after one noun. But Valck.'s Κάδμῳ is preferable.

937. καρποῦ, because the Dragon was γηγενής; καρπόν, because Menoeceus was also γηγενής, as a descendant of the Σπαρτοί.

940. There appears to be a play upon the words γένους and γέννος.

947. ἀνειμένος. The metaphor is from animals dedicated to a god, which are free to roam at large. ἀνειμένος is often used with the same freedom as 'devoted to,' *e.g.* Hdt. ii. 167 ἐς τὸ μάχιμον, *Heracl.* 3 ἐς τὸ κέρδος λῆμ' ἀνειμένον.

955. τοῖσι χρωμένοις, *consulentibus*; in 954 χρῆται, of the μάντις.

959. χρῆν. The imperfect implies 'ought to, *but does not*,' hence it is sometimes followed by a final clause with the past tenses of the indicative. So *Hippol.* 645, and 619, of Hippolytus' impatient paradoxes, εἰ γὰρ βρότειον ἤθελες σπείρειν γένος | οὐκ ἐκ γυναικῶν χρῆν παρασχέσθαι τόδε, κ.τ.λ. So *Hippol.* 925. Exit Teiresias.

960. σχάσας, cf. 455 note.

964. Cf. the similar context in *Heracl.* 410-14.

968. βίῳ, MSS. Mr. Pearson cps. for the gen. *Hippol.* 785, τὰ πολλὰ πράσσειν οὐκ ἐν ἀσφαλεῖ βίου.

973. ἀρχαῖς, so *Ion* 1111 ἀρχαὶ δ' ἀπιχώριοι χθονός.

974. πύλας. This line is not unnecessary, as a Schol. and Weckl. have thought; it brings out the fact that the 'captains' are sentinels *at the gates*, who, if they were forewarned by Teiresias, would prevent egress.

983. MSS. give τί δῆτ' ἔρυμα; τί δῆτα ῥῦμα; (Porson), text Musgrave, which seems the best correction.

989. MSS. προσηγορήσων εἶμι καὶ σώσων βίον is difficult after μολών, 986. The best correction is προσηγορήσας . . . σώσω. The line gives a good touch; in Creon's presence his son says σώσω βίον: but when he has left the stage, σώσω πόλιν. There seems no authority for LS. 'console.' Murray prints an unfinished sentence after ἀποζυγείς, and rejects the line.

990. Creon still stays; ἀλλ' has a pleading force. At κωλυέτω, he leaves the stage, to get money for his son's journey. Menoeceus,

who has seized this opportunity to secure his father's absence, turns triumphantly to the Chorus.

993. ἐκκομίζει. The present expresses the attempt. τύχης, *i.e.* of being saved by M.

994. δειλίᾳ, *i.e.* the charge of cowardice. Blaydes gives 'νδίδωσι; cf. the suggestion 'νδούς in 21. συγγνωστά: the neuter pl. of verbal adj. is common, especially in Hdt., Kühn. ii. 66, συγγνωστά *Bacch.* 1039; *Med.* 491, 703; *Hec.* 1007.

995. συγγνώμην ἔχει, 'admits of.' So Soph. *Trach.* 327, ἡ δέ τοι τύχη . . . αὐτῆς . . . συγγνώμην ἔχει. Thuc. iii. 44. The phrase in its active sense, 'to pardon,' is commoner.

996. ἥ μ' ἐγείνατο adds a touch of feeling; sup. 626, *Med.* 1332 γῆς προδότιν ἥ σ' ἐθρέψατο.

999. MSS. give οἱ μέν; Grotius' correction εἰ is simpler than the abrupt and unexampled rough punctuation, αἰσχρὸν γάρ· οἱ μέν, κ.τ.λ.

Mr. Pearson keeps MSS., arguing that after such introductions as δεινὸν γάρ an asyndeton sometimes follows: Lys. iv. 13, ἦ δεινόν γε· εἰ ἔδωκα τὸ ἀργύριον . . . ἐξῆν ἄν μοι χρῆσθαι; Dem. xx. 79, καὶ γὰρ ἂν ἄλογον εἴη· μίαν μὲν πόλιν εἰ ἀπώλεσεν . . . περὶ προδοσίας ἂν αὐτὸν εἰσήγγελλον; Antiphon. vi. 9; Isae. iii. 63; [Lys.] vi. 15; Dem. lv. 47. But notice that these sentences, though asyndetic, open with an εἰ clause.

1001. παρ' ἀσπίδα στάντας, 'in battle'; so *Med.* 250 βέβηκας, inf. 1073; *Hel.* 734 οὐκ ὀκνήσουσιν: in *bifurcated* sentences of this type, αἰσχρὸν εἰ οἱ μέν . . . ἐγὼ δέ, the εἰ does not affect any negative which may be in either the μέν or the δέ clause. Gdw. *G. M. T.* § 387.

1006. μετ' ἄστρων. Cf. Soph. *Trach.* 1106, τοῦ κατ' ἄστρα Ζηνός.

1009. στὰς ἐξ ἐπάλξεων, like inf. 1223 ἀπ' ὀρθίου σταθεὶς πύργου, Soph. *Ant.* 411 καθήμεθ' ἄκρων ἐκ πάγων. Jebb on that passage calls it the 'surveying' use, 'taking a rapid glance over the dividing interval.' 'In all these passages, a picture is presented, and we have to glance from a remoter to a nearer object,' here from Menoeceus to the cavern into which his corpse is to fall.

1010. μελανβαφῆ (*i.e.* μελαμβαφῆ), M. σφάξας ἐμαυτὸν ἐς. So Xen. *Anab.* ii. 2, 9, σφάξαντες ταῦρον καὶ κάπρον καὶ κριὸν εἰς ἀσπίδα. Aesch. *S. c. Th.* 43; Xen. *Anab.* iv. 3. 19.

1012. εἴρηται λόγος. This formula ends a speech in *Orest.* 1203, and Aesch. *Eum.* 710. It makes a forcible ending, and the six lines which follow have been suspected by Paley and others as an

'actor's addition.' The expressions *θανάτου δῶρον*, *οὐκ αἰσχρόν*, and *νόσου* are rather awkward, and there is no parallel for the meaning of *διέλθοι*, which must be 'expend' (Mr. Pearson's 'bring to an issue' can hardly do here), and the lines are tame. They resemble the more touching lines in frag. *Erechth.* 353, 53 (a fragment quoted just above, on l. 917, and see note on 854), where Praxithea declares her resolve to sacrifice her daughter for Athens: *ὦ πατρίς, εἴθε πάντες οἳ ναίουσί σε | οὕτω φιλοῖεν ὡς ἐγώ· καὶ ῥᾳδίως | οἰκοῖμεν ἄν σε κοὐδὲν ἂν πάσχοις κακόν.* They should probably be expunged here. See Introd., although the last two lines are in the Papyrus mentioned below.

1017-1043, and frags. of 1064-1071 are found in a Papyrus fragment, *Oxyrhynchus Papyri*, ii. p. 114. Its date is probably about 300 A.D. In one place, 1037, *ἰηιήιον*, it gives a better reading than the MSS., and in two it confirms the conjectures of modern scholars (*ἀχά*, 1040; *πόλεος*, 1041. In 1021 it gives *ἁρπαγά* which is only in Paris A, and gives the right spelling *πτεροῦσσα* in 1019 and 1042. On the other hand, *πολύφορος*, 1022, is wrong, and *ἐστέναξαν*, 1035, and *ἐπωτότυξ'*, 1038.

1018-1066. *Third Stasimon.* This Ode describes the ravages of the Sphinx, the appearance of a deliverer in Oedipus, and his after history. Then the chorus praise the self-devotion of Menoeceus, and pray that they may have sons like him.

The Schol. say of the whole Ode: *πρὸς οὐδὲν ταῦτα· ἔδει γὰρ τὸν χορὸν οἰκτίσασθαι διὰ τὸν θάνατον Μενοικέως, ἢ ἀποδέχεσθαι τὴν εὐψυχίαν τοῦ νεανίσκου· ἀλλὰ τὰ περὶ Οἰδίπουν καὶ τὴν Σφίγγα διηγεῖται τὰ πολλάκις εἰρημένα.* The Schol. on Ar. *Ach.* 442, has a similar criticism. *Εὐριπίδης εἰσάγει τοὺς χοροὺς οὐ τὰ ἀκόλουθα φθεγγομένους τῇ ὑποθέσει, ἀλλ' ἱστορίας τινας ἀπαγγέλλοντας, ὡς ἐν ταῖς Φοινίσσαις.*

1018. *ἔβας, ἔβας*: as in 1030, 1033, 1036, 1037, 1054, 1287. See note on 819.

1020. *νερτέρου τ' Ἐχίδνας*: the Sphinx, says a Schol., was the offspring of *Τυφών* and *Ἔχιδνα*. Hesiod, *Theog.* 326, says that *Χίμαιρα* was the mother of the Sphinx (*Φίξ*): *ἡ δ' ἄρα Φῖκ' ὀλοὴν τέκε, Καδμείοισιν ὄλεθρον, | Ὄρθρῳ ὑποδμηθεῖσα.*

1021. *ἁρπαγά.* Active abstract for concrete.

1024. *φοιτάσι πτεροῖς.* Adj. in -*άς*, though generally used only with masc. and fem., are sometimes coupled with neuters, but only in gen. and dat. So *Orest.* 270, *μανιάσιν λυσσήμασιν*, and 837, *δρομάσι βλεφάροις*; *I. T.* 1235, *Δηλιάσιν γυάλοις*; Ar. *Eccl.* *τοῖς*

ἠθάσι. The genitive occurs in Eur. *Cycl.* 250, τῶν ἠθάδων. But in Latin, *victricia arma*, Prop. iv. 1, 47; Virg. *Aen.* iii. 54; inf. 1568 n.

1027. πεδαίρουσα. This form for μετ- is also found in *H. F.* 819 (Chorus), *H. F.* 872 (Trochaic Tetram.), *Rhes.* 372 (Cho.). Aeschylus uses the forms πεδάρσιος, in dialogue, πεδάορος, πεδαίχμιος, in lyrics; πεδοίκου χελιδόνος (=μετοίκου) also occurs, frag. 45. For other 'Aeolisms' in Tragedy, see Verrall on Aesch. *Eum.* 637. Διρκαίων ἐκ τόπων, as Paley points out, does not simply mean 'from Thebes,' but 'from the spot close to the fountain,' cf. 662.

1028. Schol. takes ἀμφί, by Tmesis, with ἔφερες; and ἄλυρον μοῦσαν as θρῆνον; but it probably refers to the riddle, cf. 808, ἀπομουσοτάταισι σὺν ᾠδαῖς; if so, τε must be deleted: it was probably inserted by a misunderstanding of μοῦσαν. An unnecessary, indeed mistaken, τε is given by Paris A in 1729, and by V in 1149. 'Αμφί appears to mean 'with,' *i.e.* 'while chanting,' although elsewhere ἔχειν or εἶναι ἀμφί is found. 'Ολόμενος is to ὄλοιο as ὀνήμενος to ὄναιο, Weckl.

1031. ἐκ θεῶν. Out of the number of the gods.

1036, 1037. The true reading ἰηιήιον is restored from the Papyrus.

1038. ἐπωτότυζε, formed from ὀτοτοῖ, as οἰμώζω from οἴμοι, ὤζω (Aesch.) from ὦ: τί ταῦτ' ἔφευξας; Aesch. *Ag.* 1307, from φεῦ, αἰάζω from αἰαῖ.

1040. Musgrave's correction ἀχά for MSS. ἰαχά has been confirmed by the Papyrus.

1044. Πυθίαις ἀποστολαῖσιν does not mean that he was sent by the oracle to Thebes, but that the oracle 'that he should kill his father and marry his mother' diverted him from the home where he had been brought up, *i.e.* Corinth. Soph. *O. T.* 795.

1048. καλλίνικος αἰνιγμάτων. So κ. ἐχθρῶν, *Med.* 765; for the genitive, see note on 208, 652.

1050. πόλιν MSS. corr. Triclinius.

1051. ἀμείβει, Schol. transit. sc. πτόλιν. But better intrans., as in *Or.* 1503, ἀμείβει καινὸν ἐκ καινῶν τόδε, and *Or.* 816.

1062. Παλλάς. See 666.

1063. Καδμείαν, *i.e.* Κάδμου.

1065. MSS. γᾶν: γαῖαν, Battier and Verrall, in view of the very exact responsion in this ode.

1066. δαιμόνων ἄτα go together; ἁρπαγαῖσι, *i.e.* the ravages of the Sphinx.

1069. ὤη μάλ' αὖθις. Cf. Aesch. *Ag.* 1345 ὤμοι . . . ὤμοι μάλ' αὖθις: *Cho.* 654. 876.

1072. οὔ που Hartung for MSS. ἤ που; but ἤ που is 'I take it' (Elms. *Med.* 1275), οὔ που is an anxious 'You don't mean that . . .' The two phrases are sometimes confused in MSS.; *Hel.* 135, *I. A.* 670. See Elms. *Heraclid.* 987. For οὔ που cf. *El.* 235; *I. T.* 930. ου- and η- are sometimes confused: Elms. *Med.* 987; sup. 361 note.

1075. Mr. Pearson points out that the line breaks the sequence of thought. Schol. also say that it is wanting in most MSS.

1084. ὡς μέλει is parenthetical; εἰ λεύσσει depends upon εἰπέ.

1085. ἐς τόδ' ἡμέρας, 425 note. τέκνων ξυνωρίς, *Med.* 1145.

1086. εὐδαιμονοίης, colloquial, 'I thank you.' That rendering brings out the force of γάρ.

'Αργείων MSS., 'Αργεῖον Fix: cf. 1080, 1082, 1094.

1087. ἀπεστήσασθε, Schol. ἀπεδιώξατε.

1091. Mr. Pearson argues here, and Dr. Verrall on Aesch. *Sept.* 43, that μελάνδετον means 'crimsoned with blood': they point to *Orest.* 821, μελάνδετον φόνῳ ξίφος, and to frag. 374, σπάθῃ κολούων φασγάνου μελανδέτου. But these examples only show that the etymology of the word was forgotten, not that the meaning was changed: μέλαν and κελαινόν are stock epithets for φάσγανον and ξίφος, from the colour of the metal. Here μελάνδετον refers to strips of black leather round the grip (Leaf on O. 713), or perhaps rather to a primitive kind of sheath. The meaning of epic epithets was sometimes forgotten. So διιπετής in *Bacch.* and *Rhes.*; see Shilleto in *Journal of Classical and Sacred Philology*, iv. 315 *sq.* on προθέλυμνος, πρόσπαιος, δύσκηλος, ἀμφίγυος; cf. ἰότατι in Aesch. *P. V.* 559.

1097. νοσοῦντι. Cf. *Hel.* 1607, ὅπῃ νοσοῖεν ξύμμαχοι: *Phoen.* 1171; *Suppl.* 709, τὸ κάμνον οἰκείου στρατοῦ.

1098. δι' ὀλιγοῦ: here of space, also used of time.

1101. ξυνῆψεν ἄστυ appears to mean 'closed on'; the dat. or εἰς is the usual construction, but ξυνῆψ' ἐς would give an ill-sounding line. If the line is genuine (and Kirchh. deletes it), ἄστυ must be accus. of direction. —ψαν on Tablet, and app. Schol.

1104-1140 are probably spurious. *See* Introd.

1104. Νηίσταις probably means 'the Nether gate'; Dr. Verrall (*S. c. Th.* Intr. p. xxi. note) derives it from νη-ι-τος, 'back,' contrasted with Προιτίδες (1109), προ-ι-τος, 'front.'

1108. The 'Lay of the Calydonian Boar' tells how Meleager on

returning from the Argonautic expedition, found a boar, sent by Artemis, ravaging his country; so he asked the heroes of Greece and the swift-footed huntress Atalanta to join in hunting it. She and Meleager killed it, and Meleager gave her the skin. Paus. viii. 45. 2.

1112. *ὑβρισμένα.* Cf. Xen. *Cyr.* ii. 4. 5, Περσικῇ στολῇ οὐδέν τι ὑβρισμένῃ, 'showy.' (Pearson.)

1120. The sense appears to be: a lion-skin was depicted on the left of his shield, and on the right of it was the figure of Prometheus with a blazing torch. ἐπ' ἀσπίδι can hardly mean 'was draped over the shield'; cf. ἐπ' ἀσπίδι in 1124. The idea is taken from Aesch. *S. c. Th.* 418 *sq.*, where Capaneus has on his shield the badge of Prometheus with the legend πρήσω πόλιν. Others, less probably, take it, punctuating and writing ἔφερεν ὥς, 'in his right hand he bore a torch, like Prometheus'; which is said to mean 'like Prometheus bringing fire from heaven,' but that is unlikely; for when Prometheus stole the fire from heaven, he concealed it in a fennel-stalk (see Willson and Sykes, *P. V.* Introd. xvi.). The Προμ. Πυρφόρος, the bringer of fire to Prometheus' Athenian worshippers, cannot be referred to. It is strange that Prometheus, whose character is not that of a fierce rebel Titan, should have been introduced here instead of, say, Typhoeus. See Mr. Pearson's note; corrections are suggested there, but the passage is probably not by Euripides.

1124. Ποτνιάδες. Glaucus' horses were reared at Potniae in Boeotia; they went mad and devoured him.

1126. The device is fastened by pivots (στρόφιγξιν) and worked close to the handle (πόρπακα κ.τ.λ.) of the shield: in Aesch. *S. c. Th.* 541, Σφίγγ' ὠμόσιτον προσμεμηχανημένην | γόμφοις ἐνώμα: γόμφοι are these pivots. Tucker *ad loc.* suspects a common origin of both descriptions in the Thebaica, and notices that the brevity of both descriptions shows that neither Aesch. nor Eur. had any definite idea of the mechanism. There is a somewhat similar device in [Hes.] *Scut.* 164, 5:

> τῶν καὶ ὀδόντων μὲν καναχὴ πέλεν, εὖτε μάχοιτο
> Ἀμφιτρυωνιάδης.

1132. For participles accumulated, see 23 note. *βάθρων* is restored from Schol. for *βίᾳ* MSS.; compounds with ἐξανα- generally have a genit. following; Aesch. *Pers.* 812, ἐξανέστραπται βάθρων.

1133. *ὑπόνοιαν*, in apposition to the sentence, note 213.

1135. The device was a Hydra with a ground-work (ἐκπληρῶν) of snakes; cf. Virg. *Aen.* vii. 658:

'clipeoque insigne paternum
Centum anguis cinctamque gerit serpentibus Hydram.'

In Aesch. *S. c. Th.* 495, which is sometimes compared with this passage:

ὄφεων δὲ πλεκτάναισι περίδρομον κύτος
προσηδάφισται κοιλογάστορος κύκλον

the meaning is rather that the bronze casing is fastened to the leather ground with riveted coils of snakes. See Tucker *ad loc.*

1136. Murray rightly brackets the line as being a dittography of the previous line. *βραχίονες* cannot be used of a single arm; of parts of the body, *πρόσωπα*, *νῶτα*, *στήθη* and *στέρνα* are used, but they apply to one definite region so described.

1140. *λόχων*, *our* companies.

1143. *πετρῶν* of MSS. must be corrected to *πέτρων*; *I. T.* 327, *ἤρασσον πέτροις*. Mr. Pearson remarks that the mistake *πετρῶν* occurs in *Or.* 59, *ἐς πέτρων ἔλθῃ βολάς*.

1145. *κατεξάνθαι*. Cf. Soph. *Aj.* 728, *πέτροισι καταξανθείς*: Eur. *Suppl.* 503, *πέτροις καταξανθέντες ὀστέων ῥαφάς*.

1146. *ἄρδην πάντες*. So Ar. *Thesm.* 274, *ὄμνυμι πάντας ἄρδην τοὺς θεούς*: Xen. *Anab.* vii. 1. 12, *καὶ ἄρδην πάντες πλὴν ὀλίγων ἔξω ἦσαν*.

1149. *κρᾶτας*. This form is also found in *H. F.* 526.

1152. MSS. give *ἐκπεπνευκότας*, for which Markland well conjectures *ἐκνενευκότας*, from *ἐκνεύω*; cf. inf. 1268, *ἐς θάνατον ἐκνεύοντε*. In *Hippol.* 470, for *ἐκνεῦσαι* (though that is from *ἐκνέω*), M and V, which have *ἐκπεπν.* here, give *ἐκπνεῦσαι*. For *κυβιστητῆρας* in the sense of 'tumbling on their heads,' cf. *Suppl.* 692, *ἐς κρᾶτα πρὸς γῆν ἐκκυβιστώντων βίᾳ*: and Il. 745, ironically, *ὢ πόποι, ἦ μάλ' ἐλαφρὸς ἀνήρ· ὡς ῥεῖα κυβιστᾷ*. *ἐς οὖδας* requires a verb, and *ἐκπεπν.* will hardly make sense; Schol. *ἐπὶ κεφαλῆς πίπτοντας*.

1154. For *βοᾷ*, 'calls for'; cf. Soph. *Trach.* 761, *ἐβόησε τὸν δυσδαίμονα Λίχαν*: Aesch. *Cho.* 402.

1155. *ἔσχε*=*κατέσχε*, as 1196, *ῥαφὰς ὀστέων*; cf. *Suppl.* 503, *πέτροις καταξανθέντες ὀστέων ῥαφάς*.

1158. *ἁμαξοπληθῆ*; in Prose *ἁμαξιαῖος*: cf. ι 241, of the rock which Polyphemus placed at the entrance of his cave:

οὐ δ' ἂν τόν γε δύω καὶ εἴκοσ' ἅμαξαι
ἐσθλαὶ τεσσαράκυκλοι ἀπ' οὔδεος ὀχλίσσειαν.

1160. *ἄρτι οἰνωπὸν γένυν*. Cf. *Bacch.* 438, *οὐδ' ὠχρὸς οὐδ' ἤλλαξεν*

οἰνωπὸν γένυν, 'just blooming with manhood's glow' (Paley); Aesch. *S. c. Th.* 533, says of him:

ἀνδρόπαις ἀνήρ·
στείχει δ' ἴουλος ἄρτι διὰ παρηίδων,
ὥρας φυούσης, ταρφὺς ἀντέλλουσα θρίξ.

1161. Valckenaer, with his eye on *καλλιτόξῳ*, suspected a play on the words *βίον* and *βιόν*; this is most unlikely. See Jebb on Soph. *Ph.* 931. Aesch. *Eum.* 414, can say *οὔτ' ἐν θεαῖσι πρὸς θεῶν ὁρωμέναις*, and Apoll. Rhod. iv. 379, *τίνα δ' οὐ τίσιν . . . ὀτλήσω*;

1162. *Μαινάλου κόρῃ*, Atalanta. Aesch. *S. c. Th.* 533, of Parthenopaeus:

μητρὸς ἐξ ὀρεσκόου
βλάστημα καλλίπρῳρον.

1166. *στόμα*. In Attic, *στόμα* in a military sense means 'the fighting line'; so *Rhes.* 491, *στρατοῦ κατὰ στόμα*: *οἱ ἀπὸ στόματος* is opposed to *οἱ ἀπὸ τῆς οὐρᾶς* in Xen. See Leaf on K 8, *πτολέμοιο στόμα*.

1168. MSS. *φυγάδας*. Mr. Pearson rightly adopts *φύλακας* ('iuvenis praestantissimus,' ap. Valck.) to avoid the awkward absence of a subject.

1171. *νοσοῦν*, note on 1097.

1175. The boast of Capaneus is closely copied from Aesch. *S. c. Th.* 427:

θεοῦ τε γὰρ θέλοντος ἐκπέρσειν πόλιν
καὶ μὴ θέλοντός φησιν, οὐδὲ τὴν Διὸς
ἐραί νιν ἂν σκήψασαν ἐμποδὼν σχεθεῖν'
τὰς δ' ἀστραπάς τε καὶ κεραυνίους βολὰς
μεσημβρινοῖσιν θάλπεσιν προσῄκασεν

according to Dr. Verrall's brilliant restoration of the third line.

1177. The paratactic *ἅμ' ἠγόρευε καὶ* is found in *Bacch.* 1082; *El.* 788; and is inherited from Ionic prose; Hdt. viii. 5, ix. 92, etc. (Pearson.)

1179. *ἐνηλάτων βάθρα* is a periphrasis for *ἐνήλατα*. For participles accumulated, see 23 note.

1183-1185 are bracketed by Murray, following others, for the grotesqueness of the language, but such a description is Euripidean. *χωρὶς ἀλλήλων* does not mean that his limbs were torn asunder; the picture is of the body sent spinning round.

1186. *εἱλίσσετο* strictly should be a participle, but a finite verb often takes its place at the end of the sentence. See Jebb on Soph. *O. C.* 351. So *Bacch.* 1131 *sq.* *ἦν δὲ πᾶσ' ὁμοῦ βοή, | ὁ μὲν*

στενάζων . . . αἱ δ' ἠλάλαζον: *Med.* 1316; *Hel.* 188, 261; *Hec.* 239. (Exx. fr. Pearson.)

1190. *ὄχοι*, a good correction for acc. by Musgr. Mr. Pearson points out that there is the same triple arm in *Suppl.* 585 *sq.* The accusative was written because the construction was misunderstood.

1193. MSS. *ἔθνησκον*, *ἔθρῳσκον* Earle.

1194. *ἐπί* 'one after another' would be like *θ* 120, *ὄγχνη ἐπ' ὄγχνῃ γηράσκει, μῆλον δ' ἐπὶ μήλῳ.*

The picture in *Hipp.* 1234 *σύριγγές τ' ἄνω | τροχῶν ἐπήδων ἀξόνων τ' ἐνήλατα* supports this. Fritzsche conj. *ἄξονες δέ . . . νεκροί τε*, which might be supported by Aesch. *Glauc. Potn. fr.* 36, *ἐφ' ἅρματος γὰρ ἅρμα καὶ νεκρῷ νεκρός | ἵπποι δ' ἐφ' ἵπποις ἦσαν ἐμπεφυρμένοι*, but it is unnatural to separate *ἄξονες* from *τροχοί*.

1196. *ἔσχομεν*, so 1155.

1199. M alone of good MSS. has the line.

1201. The combination of *θεῶν* and *τύχῃ* in the reply, 1202, point to *εἰ . . . ἔχουσι* being an unfinished sentence, and *εἴην* being a wish. But it is also possible to take *εὐτυχὴς εἴην* in the sense of 'set me down as happy,' a use of the optative which is found in Pin. *Ol.* 3. 45. *οὔ μιν διώξω· κεινὸς εἴην* 'set me down a fool, if.' See Gildersleeve in *Am. J. Phil.* 3. 453, and his Pindar, Pref. pp. civ., cv.

1207. *ἄνελθε πάλιν*, so in *Ion* 933. The common Greek is *ἐπάνειμι* or *ἐπανέρχομαι* (*ἐπὶ τὸν λόγον, ἐκεῖσε*, etc.)

1208. *τὸ ἐπὶ τούτοις*: so *τὸ ἀπὸ τοῦδε, τὸ πάλαι, τὸ αὐτίκα.*

1209. *δεῦρ' ἀεί*: a favourite combination in Eurip., also in Aesch., Arist., Plat.; *εὐτυχεῖς* is the verb.

1210. *εἶπας*, Aorist. 'referring to the moment just past' (Jebb on Soph *O. T.* 337): *ἐπῄνεσα, ξυνῆκα, ἥσθην*, often; see also Soph *El.* 668, *Aj.* 693, Soph. *O.C.* 1466, *Ant.* 1479.

1216. For the idea, cf. *Orest.* 1593 *ἀλλ' οὔτι χαίρων, ἤν γε μὴ φύγῃς πτεροῖς.* For *φεύγων ἐκφυγεῖν* 'escape by flight,' cf. Ar. *Ach.* 177 *δεῖ γάρ με φεύγοντ' ἐκφυγεῖν 'Αχαρνέας.*

1217. *ἐξ εὐαγγέλου.* The idea is like Aesch. *Agam.* 636:

> *εὔφημον ἦμαρ οὐ πρέπει κακαγγέλῳ*
> *γλώσσῃ μιαίνειν.*

1218. Some idea like *ἠνάγκασας* must be supplied to *ἀλλὰ μηνῦσαι.*

So *Orest.* 899. *οὗτος κτανεῖν μὲν οὔτε σ' οὔτε σύγγονον*
εἴα, φυγῇ δέ ζημιοῦντας εὐσεβεῖν.

1223. ἀπὸ πύργου: for ἀπό, see note on 1009.

1225. Schol. says the line is not in most copies, *see* Introd.

1226. ἀριστῆς: the noun, observe the accent; the interpolator ingeniously made it femin. to agree with γῆς.

1229. μεθείς. The meaning is uncertain. LS. 'Excusing you this peril'; or better, it may be simply 'dismissing your peril'; τόνδε must be 'your.' Schol. ἐκβαλών.

1232. M gives μόνος at the end of the line, probably from the end of 1231; other MSS. are divided between μόνῳ and πόλιν. μόνῳ is the most satisfactory.

1235. The rather rare use of νεκρός as an adjective may doubtfully be paralleled by line 1445. See note: MSS. give ὅς.

1238. ἐπιρροθεῖν with an accus. is on the analogy of ἐπαινεῖν. ὡς goes with ἡγούμενοι; Paley, wrongly taking ἡγ. ὡς δίκαια, criticised the line, because ἡγ. ὡς is not found; and Rutherford on Thuc. iv. 144. 4 criticised ὡς ἡγούμενος, remarking that ὡς ἡγούμενος would mean 'thinking that he thought.' But this condensed use of ὡς is found in Thuc. vi. 32 ὡς οἰόμενος, and Thuc. vii. 40. Plat. *Apol.* 35A ὡς δεινόν τι οἰομένους πείσεσθαι εἰ . . . Soph. *O. T.* 1178 ὡς δοκῶν 'as [one might fitly give up] who deemed.' Eur. *H. F.* 985 ὡς λεληθέναι δοκῶν.

1246. ἔσταν, a Homeric form. χρῶμα κ.τ.λ. cf. N 279 τοῦ μὲν γάρ τε κακοῦ τρέπεται χρὼς ἄλλυδις ἄλλῃ. So in lyrics, ἀνέσταν *sup.* 824; Pindar ἐκόρεσθεν, Ar. *Pax* 1283 and 1284 (Epic parody), *Vesp.* 662 κατένασθεν (anapaests). But it is very doubtful whether it will stand in iambics; ἔκρυφθεν in *Hippol.* 1247 is suspected.

1250. βρέτας τρόπαιον, instead of the simple τρόπαιον; so *inf.* 1473. The full expression is seen in *Heracl.* 937 Διὸς βρέτας τροπαίου καλλίνικον.

1251. εὐκλεᾶ λόγον = εὔκλειαν. cf. *fr.* 244 εὐγενὴς ἀνὴρ στρατηγῶν εὐκλεᾶ τ' ἔχων φάτιν. (Pearson.)

1255. ἔμπυροι ἀκμαί are the points of the flames from the burning victim; this was a good omen; ῥήξεις, fissures in the flame, a bad omen; ὑγρότητα, clamminess of the flesh, which would not burn (a bad omen, cf. Soph. *Ant.* 1008 μυδῶσα κηκὶς μηρίων ἐτήκετο κἄτυφε κἀνέπτυε). Νωμᾶν is especially used of soothsayers, Soph. *O. T.* 300, Aesch. *S. c. Th.* 25 ἐν ὠσὶ νωμῶν καὶ φρεσίν . . . χρηστηρίους ὄρνιθας. ἄκραν λαμπάδα, the tip of the flame, 'which portended victory or defeat according as it burned brightly and

steadily or otherwise.' (Paley.) Wecklein compares for the whole passage, Seneca, *Or.* 309 *sq.*

> utrumne clavus ignis et nitidus stetit,
> rectusque purum verticem caelo tulit,
> et summam in auras fusus explicuit comam;
> an latera circa serpit incertus viae,
> et fluctuante turbidus fumo labat . . .
> sed ecce pugnax ignis in partes duas
> discedit, et se scindit unius sacri
> discors favilla.

1262. MSS. give *τἆθλα* or *τάθλα*; Porson corrects from Schol. *κἄπαθλα*, arguing that crasis of the article is only lawful with a short vowel: the word has occurred line 52.

1265. For *ἐν*, 'there is no help in,' cf. 1276 *οὐκ ἐν αἰσχύνῃ τὰ σά*. *παρθενεύματα*, of girls' pursuits, cf. *Ion* 1425 *ὦ χρόνιον ἱστῶν παρθένευμα τῶν ἐμῶν*.

1268. *ἐκνεύοντε*, see 920. 'Swerving aside to death.' So *I. T.* 1186 *σὺ δ' ἐς τὸ τῆς θεοῦ γ' ἐξένευσας εἰκότως*.

1274. *τί λέξεις;* a use of the future = 'mean to,' often found in Tragedy in this phrase. So *Hec.* 1124, 712, 511, all in the form *οἴμοι, τί λέξεις;* cf. also Soph. *Phil.* 441, 1233.

1276. The turn of phrase is like *I. A.* 1342: ΙΦ. *τὸ δυστυχές μοι τῶν γάμων αἰδῶ φέρει.* ΚΛ. *οὐκ ἐν ἁβρότητι κεῖσαι πρὸς τὰ νῦν πεπτωκότα.*

1281. *φάος* is a common metaphor for 'deliverance,' *e.g.* Z 6 *φόως δ' ἑτάροισιν ἔθηκεν.* After 1281, some MSS. have *ἢν δ' ὑστερήσῃς οἰχόμεσθα κατθανεῖ*, which has occurred l. 976, and Schol. says many MSS. have not this line: it seems to be here a parallel passage which has slipped into the text, suggested by *φθάσω* (but see Introd.); cf. 975, *κἂν μὲν φθάσωμεν.*

1287. *ἔλεος ἔλεος*, 819 note.

1288. *δίδυμα τέκεα* nomin.

1296. *Δᾶ*. Probably a vocative of *Δᾶς*, a dialectical variety of *Ζεύς*.

1299. *πέσεα* is found here only. Mr. Pearson gives as parallels *Or.* 1285 *σφάγια φοινίσσειν*: *Suppl.* 1205 *τρώσῃς φόνον*: Soph. *Aj.* 55 *ἔκειρε φόνον.*

1300. Cf. *El.* 1160 *τλάμων πόσις, ὅ τί ποτε τὰν τάλαιναν ἔσχεν κακόν.*

1303. Cf. *I. T.* 182 *μοῦσαν νέκυσι μελομέναν.*

1304. Take σχεδὸν πέλας together: 'nearly'; like Soph. *O. T.* 736 σχεδόν τι πρόσθεν, 'just before.'

1305. φάος MSS. and Schol. ξίφος Herm., δ' ἄορ Musgrave. Mr. Pearson is probably right in saying that ΞΙ fell out after ΕΙ of κρινεῖ, and that φος was then corrected.

1306. Dindorf's πότμος for ἄποτμος of MSS. and Schol. gives a preferable sense: 'death is their miserable doom.' ἄποτμος for δύσποτμος: so Aesch. *Pers.* 280 βοὰν ἄποτμον. Scan 'Ερινῦων, so in *I. T.* 931, 970, 1456.

1307. ἀλλὰ γάρ. Cf. 1761 note. There is no ellipse.

1307. συννεφῆ. Cf. *El.* 1078 συννεφοῦσαν ὄμματα, opp. to κεχαρμένην. Hor. *Ep.* i. 18, 4, deme supercilio nubem.

1310. Ἔξοδος. Creon enters with attendants bearing the body of Menoeceus. The sentence is like Soph. *O. C.* 1254 οἴμοι, τί δράσω; πότερα τἀμαυτοῦ κακὰ | πρόσθεν δακρύσω, ἢ τὰ τοῦδ' ὁρῶν;

1311. δακρύσας, ingressive aorist, 'burst into tears.'

1312. L τοσοῦτον. Murray and Kirch. bracket the line: the expression is bold but intelligible. Schol. recognise the line. *H. F.* 838 πορεύσας δι' Ἀχερούσιον πόρον.

1313. MSS. τε γὰρ παῖς. τε is generally thought to be irregular, because no καί follows: Schol. remarks that in his personal sorrow he has forgotten the city's; but ἢν πέριξ κ.τ.λ. preceding is a change for πέριξ τε, and τε adds a second clause, 322, note. γάρ presents a greater difficulty with τε, but it may be excusable here: ἐμός τε παῖς γῆς τῆσδε, Heimsoeth.

1314. Sophocles always has ἀνία, ἀνιαρός, ἀνιῶ: Euripides and Aristophanes have ἀνῐαρός, Aristophanes has ἀνῐῶ.

1319. Cf. *Hec.* 613 ὡς λούσω προθῶμαι θ'.

1321. On the question between εὐσεβεῖν and εὖ σεβειν, see LS. Murray gives εὐσεβεῖν now in *Tro.* 85.

1327. ἀγαπάζειν and ἀγαπᾶν (only twice in Eurip.) are only used by Eurip. in the sense of tender offices to the dead; *Hel.* 937 δακρύοις ἂν ἠγάπων, and *Supp.* 764 ὅτ' ἠγάπα νεκρούς.

1332. τὸ μὲν has nothing to balance it. Μέν solitarium gives a slight emphasis not only to personal pronouns and personal statements, δοκῶ μέν Soph. *O. C.* 995, οἶμαι μέν (which are like the half-ironical 'I think,' when a person means that he has no doubt whatever: Blaydes on Ar. *Pax* 47), but also to nouns, Eur. *El.* 630. οὐ πού τις ὅστις γνωριεῖ μ' ἰδών, γέρον; | δμῶες μέν εἰσιν, οἵ σέ γ' οὐκ εἶδόν ποτε. Aesch. *Ag.* 932 γνώμην μὲν (echoing γνώμη

in the previous line) ἴσθι μὴ διαφθεροῦντ' ἐμέ. Cf. Soph. *O. T.* 82 ἀλλ' εἰκάσαι μέν, ἡδύς. Or we may see a contrast in ὃς πᾶν κ.τ.λ. (Pearson.)

1337. Cf. ὠὴ μάλ' αὖθις, 1069 and note.

1343. This weak line is probably spurious.

1344. Most MSS. ὥστε δακρῦσαι and δακρῦσαι, ἐκδακρῦσαι P. ὥστ' ἂν Hartung, which is better. Schol. has εἰ ἐφρόνει τὰ οἰκήματα, ἐδάκρυσαν ἄν. Cf. Aesch. *Agam.* 37 οἶκος δ' αὐτός, εἰ φθογγὴν λάβοι | σαφέστατ' ἂν λέξειεν.

1346. Murray brackets the line, but τὰ πρὸς τουτοισί γε κακά in the next line seem to require it.

1351, 2. Dochmiacs appear to be required here. Hermann's insertion of ἒ ἔ appears best; perhaps write κωκυτὸν <μέγαν> (which may have fallen out after μέτα at the end of the preceding line, and -τερα at the end of 1348); cf. Soph. *Aj.* 851 ἥσει μέγαν κωκυτόν, and strike out χεροῖν as a gloss.

1352. A condensed way of saying οἵος τέρμων βιόν καὶ γάμων, ὃν ἔτλης, γέγονεν ὁ τῆς Σφιγγὸς αἰνιγμός. (Paley.)

1353. αἰνιγμούς MSS. can hardly be right, for they cannot be called τέρμονα κ.τ.λ. Geel conj. αἰνιγμοῖς: the accent αἰνιγμοῦς in M points to this. The dative is causal.

1354. δίπτυχοι and τρίπτυχοι are favourite words of Euripides for the simple δύο and τρεῖς.

1355. 'Resulting from the curse.'

1358 (1.) The ordinary text ὥστ' οὐχ ἅπαντά σ' εἰδέναι τὰ δρώμενα is not impossible: for there are a few cases where ὥστε οὐ is found *not* in *oratio obliqua*; *i.e.* without a previous infinitive depending upon a word of saying and attracting the verb of ὥστε into the infinitive. It may be observed that many of these instances (see them in Goodw. § 598) have οὐ in the preceding sentence, to which the succeeding negative may have been assimilated.

(2) Schol. appears to have read μὴ οὐχ, from his words οὐ μακράν εἰσιν ὥστε μὴ οὐχὶ πάντα εἰδέναι τὰ δρώμενα, and a gloss in M has τὸ ὡς ἀντὶ τῆς πρός; hence we might infer ὡς μὴ οὐχ. (ὥστε μὴ οὐκ is found in Hdt. viii. 57; Soph. *Ant.* 97; Aesch. *Eumen.* 300, *al.*, Kühn. ii. 216). Mr. Pearson objects that ὡς for ὥστε is only found in Eurip. in *Cycl.* 647. Another gloss in M has λείπει ἡ μή, ἵν' ᾖ οὕτως· πρὸς τὸ μὴ εἰδέναι σε: these last words point to τὸ μὴ οὐ: if ὥστε had been written as a gloss, the unmetrical τὸ μή

would have been ejected, or ὥστε τὸ altered to ὡς. τὸ μὴ οὐ then seems the best correction; Murray brackets the line, following Weckl.

1362. See Introd.

1363. μονομάχον τ' is restored from Schol. for μονομαχεῖν M μονομαχοῦντ' cett.; cf. Arist. *Phoen.* ἔς τε μονομάχου πάλης | ἀγῶνα νῦν ἑστᾶσιν.

1364. ἐπ' M. cett. ἐς or εἰς.

1367. 'Omnino videmus, ubi duo memorentur, luxuriari Tragicos in mentione duplicitatis. Aesch. *S. c. Th.* 849, 972; *Ag.* 43; *Cho* 938; Soph. *O. T.* 1320; *Ant.* 13. δυοῖν ἀδελφοῖν ἐστερήθημεν δύο | μιᾷ θανόντων ἡμέρᾳ διπλῇ χερί. Eur. *Or.* 623, 1303,' Hermann. But, as Mr. Pearson points out, that still leaves us with the tautology στρατηγῷ, στρατηλάτα. The line is probably spurious.

1369. αἰτῶ MSS., αἰτῶν Canter, by which the words form part of the narrative. Valck. rejects this and the next two lines on the grounds of (1) the inappropriateness of αἴσχιστον, κ.τ.λ. 'Non improba posco vota,' Stat. *Th.* x. 505; (2) the use of ἐπιέναι: 'quaecumque mentem *subit* cogitatio Graece dicitur, ἐπιέναι, ἐπελθεῖν, εἰσιέναι, εἰσελθεῖν, ὑπελθεῖν, velut θαυμάζειν, οἰκτίρειν, ἐπαινεῖν', but with δακρύειν [yet he admits λέγειν] he says that Eur. would have used εἰς- or ὑπῆλθε. Mr. Pearson quotes Plut. *de gen. Soc.* 595 D, δάκρυα πολλοῖς ἐπῆλθεν ἡμῶν; the distinction between ἐπῆλθε and ὑπ- or εἰς- he rightly calls arbitrary.

(2) Valck. denies the correctness of δακρύειν τὴν τύχην, ὅση: but it is difficult to understand his objection after the two lines which he quotes, Soph. *Aj.* 118, ὁρᾷς, 'Οδυσσεῦ, τὴν θεῶν ἰσχὺν ὅση; and Eur. frag. 839, τὴν 'Αφροδίτην οὐχ ὁρᾷς ὅση θεός;

(3) He says that διαδόντες κόρας would be more applicable to the Γραῖαι, who passed their eye from hand to hand. But *Or.* 1262 κόρας διάφερ' ὀμμάτων, *ib.* 1267 κόρας διάδοτε, *Bacch.* 1087 διήνεγκαν κόρας, *Phoen.* 462 ὄμματ' ὄμμασιν διδῷ, and Plut. *Sull.* 35. 5 μειδιαμάτων διαδόσεις (exx. from Pearson), disprove this. Murray brackets 1369-71, Valck. 1370-1.

1377. With the ordinary punctuation πυρσὸς ὥς, the reference must be to the torch dropped at the Lampadephoria as a signal to start. But Schol. says that in old times πύρφοροι, priests of Ares, advanced with torches into the space between hostile armies, and threw them down as a signal to begin. Cornford, *Thucyd. Mythistor.* 196, refers to an illustration of 'Απάτη throwing a burning torch between hostile armies; and cf. Lycoph. *Alex.* 1295.

ἔχθρας δὲ πυρσὸν ἦραν ἠπείροις διπλαῖς (Pearson). Frazer, *Golden Bough*[2] i. 305, shows this was for the disenchantment of strangers' land; cf. Xen. *Rep. Lac.* xiii. 2; Τυρσηνικὴ σάλπιγξ Aesch. *Eum.* 566, Soph. *Aj.* 17.

1380. For the simile of a wild boar, cf. N 471:

> ἀλλ' ἔμεν', ὡς ὅτε τις σῦς οὔρεσιν ἀλκὶ πεποιθώς,
> ὅς τε μένει κολοσυρτὸν ἐπερχόμενον πολὺν ἀνδρῶν
> χώρῳ ἐν οἰοπόλῳ, φρίσσει δέ τε νῶτον ὕπερθεν·
> ὀφθαλμὼ δ' ἄρα οἱ πυρὶ λάμπετον· αὐτὰρ ὀδόντας
> θήγει.

1380. After this line Valck. and Herm. insert a line altered from Greg. Nazianz. ii. 28 D, λοξὸν βλέποντες ἐμπύροισιν ὄμμασιν. But the line appears to be Gregory's own invention; his words are: κάπροι . . . γένυν, ὡς ἂν μιμήσωμαί τι τῆς τραγῳδίας, λοξὸν βλέποντες ἐμπύροις τοῖς ὄμμασι συνῆπτον.

Stat. *Theb.* xi. 350 should not be pressed into the service of supporting the genuineness of the line, considering the commonness of the simile, *e.g.* τ 446; Ov. *Met.* viii. 284.

1382. Cf. 1178, ὑπ' αὐτὴν ἀσπίδ' εἱλίξας δέμας.

1384. Schol. wrongly takes ὄμμα as 'face' and στόματι 'mouth.' Rather 'with the point.' Hardly, as Mr. Pearson, 'the edge of the shield,' for they wished to strike the eye, not the shield.

1386. κεγχρ. is explained by Schol. as studs round the edge of the shields, or as eye-holes. But why should they keep their eyes on the studs to avoid the spear? The Boeotian type of shield is probably referred to; this has a semi-circular or elongated opening at both sides, through which the foe might be observed; they are crouching (1383), and so the shield would protect the whole body. Valck. writes κερχνώμασιν from Hesych.

1388. πλείων δὲ κ.τ.λ. Cf. the excitement of the spectators at the battle of Syracuse, Thuc. vii. 71, esp. τοῖς σώμασιν αὐτοῖς ἴσα τῇ δόξῃ περιδεῶς ξυναπονεύοντες.

1367. The two accusatives after διῆκε are doubtful; and Hermann makes these objections: if E. noticed P.'s shoulder exposed, how did he pierce the chest? and if he did, P. could no longer fight. If στέρνα then is right, it is used in a wider sense than 'breast.' Herm. conj. σπερχνά; Mr. Pearson, στεγνά, 'harness,' the sense required. P and Γ are confused in 217. He compares for the neut. plur. 1486 ἁβρά παρηίδος, and accepts Porson's λόγχῃ. For the situation Geel compares P 605 *sq.*:

> Ἕκτορα δ' Ἰδομενεὺς μετὰ Λήιτον ὁρμηθέντα

βεβλήκει θώρηκα κατὰ στῆθος παρὰ μαζόν.
ἐν καυλῷ δ' ἐάγη δολιχὸν δόρυ, τοὶ δὲ βόησαν
Τρῶες.

1400. ἐπὶ σκέλος. Cf. Ar. *Av.* 383, ἄναγ' ἐπὶ σκέλος; Xen. *Cyr.* vii. 5, 6, ἀπῇσαν ἐπὶ πόδα; Anab. v. 2, 32, ἐπὶ πόδα ἀνεχώρησαν. It means 'drawing one leg back to the other,' so 'draw back *step by step.*'

1401. μάρμαρον πέτρον. The two substantives are used together in Π 734:

ἑτέρηφι δὲ λάζετο πέτρον
μάρμαρον ὀκριόεντα.

1403. Byzantine MSS. alone give ἀπεστερημένοιν; all best MSS. -οις, Schol. -ων.

1406. Take ταραγμὸν μάχης together, and ἀμφιβάντ', not as ἀμφιβάντα, but as ἀμφιβάντε. Mr. Pearson is probably right in translating it 'close-locked,' like *Heracl.* 836, ποὺς ἐναλλαχθεὶς ποδί. Cf. *Andr.* 1082, ὦ μοῖρα . . . οἵα με τὸν δύστηνον ἀμφιβᾶσ' ἔχεις. 'After moving round each other, to spy a weak point,' is weak, considering the position of the word in the sentence.

1407. τὸ Θεσσαλὸν σόφισμα. Thessaly was celebrated for trickery: Dem. *Olynth.* 1, 22, εἰσὶ τὰ τῶν Θεσσάλων ἄπιστα δήπου φύσει ταῦτα, καὶ ἀεὶ πᾶσιν ἀνθρώποις. *De Cor.* 63; *Aristocr.* 112. Hesychius, on the expression, says it was a proverb about τῶν σοφιζομένων καὶ μὴ εὐθυμαχούντων ('fight fair,' cf. εὐθυμάχης in Pind. *Ol.* vii. 27). Eur. *El.* 815, gives other instances of Thessalian skill: ἐκ τῶν κάλων κομποῦσι τοῖσι Θεσσάλοις | εἶναι τόδ', ὅστις ταῦρον ἀρταμεῖ καλῶς | ἵππους τ' ὀχμάζει.

1409. *i.e.* pretending to give in; for in this consisted the craft of the trick.

1412. γαστρός. *i.e.* of his foe.

προβὰς κῶλον. Euripides often uses πόδα after βαίνω on the analogy of βαίνειν βάσιν, the cognate accusative; κῶλον is on the analogy of πόδα. Cf. *Alc.* 1153 νόστιμον δ' ἔλθοις πόδα. *Elect.* 1173, βαίνουσιν ἐξ οἴκων πόδα.

1413. ἐνήρμοσεν. 'locked.'

1416. ὡς δή. cf. 873 ὡς δὴ θεοὺς ὑπεκδραμούμενοι.

1418. MSS. and Schol. αὐτὸν, but Schol. also gives αὑτὸν, which gives better sense. Cf. for the form of the sentence, Soph. *Trach.* 272 τότ' ἀλλόσ' αὐτὸν ὄμμα, θατέρᾳ δὲ νοῦν | ἔχοντα. *Ion* 251, οἴκοι δὲ τὸν νοῦν ἔχομεν, ἐνθάδ' οὖσά περ. *ib.* 1370, ἐκεῖσε τὸν νοῦν δούς. Catull. lxi. 15: 'Nos alio mentes alio divisimus aures.' ἐκεῖσε = 'thinking of the spoil.'

1421. μόλις μὲν (sc. ἐξέτεινε). Cf. Soph. *Ant.* 1105, μόλις μέν, καρδίας δ' ἐξίσταμαι. Aristoph. *Nub.* 1363, κἀγὼ μόλις μέν, ἀλλ' ὅμως ἠνεσχόμην.

1425. Cf. *Hippol.* 1409. στένω σὲ μᾶλλον ἢ 'μὲ τῆς ἁμαρτίας. Aesch. *P. V.* 398.

1425. Οἰδίπου σὸς ὢν στένω (*i.e.* σ' ὅσων) M. But ὅσον is more forcible, and has the authority of the other MSS. and Schol. For the form of the vocative, see 1585 note.

1430. The combination of concrete and abstract has caused all editors since Valck. to omit the line. It is a piece of rhetorical conciseness in which Ovid runs riot in *Metam.* But there are touches of concise rhetoric in these speeches: 1388 πλείων δ' . . . ἱδρὼς κ.τ.λ.; 1441 προσεῖπε δακρύοις, 1369 αἴσχιστον στέφανον.

Valck. says that the poetaster, first writing σὺν παρθένῳ, and then remembering the expression προθυμία ποδῶν in *Ion* 1109, completed the line 'multum sudans.' Cf. Hyps. frag. 22. 10 in *Oxyrh. Pap.* vol. vi.:

Χο. τίς σε δέξεται πόλις;
Υψ. πόδες κρινοῦσι ταῦτα καὶ προθυμία.

Ion 1109 τίς προθυμία ποδῶν | ἔχει σε;

For examples in English, see 'The King's English,' p. 173, *e.g.* 'Sir Charles, of course, rescues her from the clutches of the Italian, and they return together in triumph and a motor-car.' But we should hesitate before rejecting the line.

1436. On the death of the father (and Oedipus is to all intents and purposes dead), a girl's brother became her κύριος, and arranged her marriage. So Lys. xvi. 10 δύο ἀδελφὰς ἐξέδωκα. Dem. xl. 19.

1438. δυσθνῇσκον is Hermann's certain conjecture for M δύσθνητον and δύστλητον of cett., Schol. δυσέκπνευστον. Cf. *El.* 842 πᾶν δὲ σῶμ' ἄνω κάτω | ἤσπαιρεν ἐσφάδαζε δυσθνῇσκον φόνῳ. *Rhes.* 791.

1439. 'Faint,' cf. Soph. *Ant.* 1236, of the dying Haemon, ἐς δ' ὑγρὸν | ἀγκῶν' ἔτ' ἔμφρων παρθένῳ προσπτύσσεται.

1440. Cf. Aesch. *Agam.* 240 ἔβαλλ' ἕκαστον θυτήρων ἀπ' ὄμματος βέλει φιλοίκτῳ . . . προσεννέπειν θέλουσα.

1442. ὅδε sc. Polynices.

1445. κασίγνητον may be used as an adjective here, like κασίγνητον κάρα, Soph. *Ant.* 899, *al.*, but see note on 1235.

1449. Cf. Aesch. *S. c. Th.* 728, of the brothers, ὠμόφρων σίδαρος | χθόνα ναίειν διαπήλας, | ὁπόσαν καὶ φθιμένοισιν κατέχειν. Soph. *O. C.* 790, χθονὸς λαχὼν τοσοῦτον, ἐνθανεῖν μόνον.

1453. καὶ χαῖρε, a common combination; so *Hippol.* 1437.

1463. οἱ μὲν is not a nominat. pendens, but ἔρις expanded and personalised. So Aesch. *P. V.* 200 στάσις δ' ἐν ἀλλήλοισιν ὠροθύνετο, | οἱ μὲν θέλοντες . . . Soph. *Ant.* 259:

λόγοι δ' ἐν ἀλλήλοισιν ἐρρόθουν κακοί,
φύλαξ ἐλέγχων φύλακα.

Eur. *Bacch.* 1131 ἦν δὲ πᾶσ' ὁμοῦ βοή, | ὁ μὲν στενάζων. Eur. *Heracl.* 40. Thuc. iv. 23; vii. 71. 4. Xen. *Hell.* ii. 2. 3 οἰμωγὴ . . . εἰς ἄστυ διῆκεν, ὁ ἕτερος τῷ ἑτέρῳ παραγγέλλων.

1465. Valck. and Verrall excise this line (see Introd.). But that would leave us with οἱ δὲ at the beginning of two consecutive lines, with the second οἱ δὲ meaning 'both sides,' and therefore in a different sense from that in 1464.

1466. οἱ δ', both sides. εὖ πως sup. 1126, *I. A.* 66.

1467. ἐπ' ἀσπίδων; cf. Thuc. vii. 79. ἐπ ἀσπίδων παρατεταγμένοι, 'in fighting lines.' ἐπὶ μιᾶς ἀσπίδος 'in single line,' Isocr. 136 C.

1470. ὑποσταθείς is contrasted with φεύγων. *Rhes.* 315 οὔτε φεύγων οὔθ' ὑποσταθεὶς δορί.

1473. Διὸς βρέτας τρόπαιον. See note on 1250.

1477. φέρουσιν οἰκτίσαι. For the final infinitive, see note on 91.

1478-9. MSS. οἳ μὲν—οἳ δέ. Kock from Schol. πῇ μὲν εἰς καλὸν ἐκβέβηκεν . . . πῇ δὲ εἰς τοὐναντίον διὰ τοὺς τεθνηκότας, restores τῇ μὲν . . . τῇ δὲ which gives better sense.

1479. A similar rhyme occurs at the end of a speech, *Med.* 407 γυναῖκες ἐς μὲν ἔσθλ' ἀμηχανώταται, | κακῶν δὲ πάντων τέκτονες σοφώταται. See Jebb on Soph. *Aj.* 807, 1085 (Pearson).

1482. Cf. *Androm.* 652 πεσήματα δοριπετῆ . . . νεκρῶν.

1484. αἰών is fem. in Epic, and below 1520, masc. in tragic dialogue.

1485-1581. Monody ἀπὸ σκήνης, see note on 301. Wilamowitz rightly calls it a masterpiece of the new operatic style.

1485. ἁβρὰ παρηίδος, cf. Soph. *Ant.* 1209 ἀθλίας ἄσημα . . . βόης: 1265 ὤμοι ἐμῶν ἄνολβα βουλευμάτων.

1489. βάκχα νεκύων, an oxymoron; for βάκχα implies enthusiastic delight. Cf. perhaps, Aesch. *S. c. Th.* 835 ἔτευξα τύμβῳ μέλος Θυιάς.

1491. στολίδα . . . τρυφᾶς MSS. and Schol., Porson conj. στολιδὸς τρυφάν which accords with usage; so 224 κόμας . . . χλιδάν. ἀνεῖσα in a similar context 323.

1492. *ἀγεμόνευμα.* In apposition to the sentence, note 213.

1495. *ἐπώνυμος.* See note on 636.

φόνῳ φόνος. Cf. *Orest.* 1257 *μὴ . . . πήματα πήμασιν ἐξεύρῃ*, *Hel.* 195 *δάκρυα δάκρυσί μοι φέρων*, in *I. T.* 197 *φόνος ἐπὶ φόνῳ ἄχεά τ' ἄχεσιν.* See Jebb on Soph. *O. T.* 175.

1497. *αἵματι δεινῷ, αἵματι λυγρῷ* MSS. The hiatus may be justified by the pause, and need not be obviated by Hermann's transposition of *κρανθεῖσα.*

1498. *προσῳδὸν* of a chorus of voices singing to music, *μουσοπόλος* of the minstrel who chants to his own harp or even without accompaniment. Mr. Pearson and Wil. compare for the metre *ξίφεσι βρίθων*, 1557.

1501. *ἀνακαλέσωμαι* MSS., text Murray.

1502. *σώματα* MSS. Mr. Pearson rightly adopts Musgrave's *αἵματα* metri gratia, arguing that since *αἷμα συγγενές* is a common phrase for the murder of a kinsman, *αἵματα σύγγονα* may well be used for 'slain kinsman.' Wil. *φέρω* with *σώματα.*

1504. *πρόπαν* 'utterly' is only found here.

1505. Schol's. explanation of *ὅτε* as *ἔξοτε* is untenable.

1506. *ξυνετὸς* of later MSS. must be preferred to *ξυνετὸν* M and Schol.; *δυσξυνετὸν* of Schol. to *-τοῦ* of MSS. cf. 1731.

There is a verbal similarity in *I. T.* 1092 *εὐξύνετον ξυνετοῖσι βοάν.*

There were two accounts of the death of the Sphinx, that Oedipus killed her, and that she threw herself from a rock or from the Acropolis; *ἑαυτὴν κατεκρήμνισεν*, Diod. Sic. iv. 64. 3. Euripides follows the first, and there are traces of it in Athenian art (see *J. Hell. Stud.* viii. p. 320, and refs. there to recent treatises): Soph. *O. T.* 1198, *φθίσας.* See Introd.

On the vase described in *J. H. S. loc. cit.*, it appears that the Sphinx had cast herself down before Oedipus slew her, and both legends appear to be referred to. See Roscher, s. v. *Oedipus*, p. 715. The first version was followed by Corinna (Schol. on *Phoen.* 26), whom, as we have seen, Eurip. follows in other respects (Introd.).

There is a rationalistic version in Paus. ix. 26.

The Schol. here explains *φονεύσας* by *φόνου γενόμενος αἴτιος*, apparently not knowing this version of the story.

1509. There is no need to take Ἑλλάς as a masculine adjective, for which Soph. frag. 17 is quoted (but it is a grammarian's mistake, supply *γαῖα*). Soph. *Trach* 1060, *οὔθ' Ἑλλὰς, οὔτ'*

ἄγλωσσος οὔθ' ὅσην ἐγὼ | γαῖαν καθαίρων ἱκόμην, ἔδρασέ πω. Here Ἑλλάς (γαῖα) = οἱ Ἕλληνες (Pearson). One Schol. τίς Ἑλλήνων; points to this; another, τίς γυνή; is mistaken.

1512. ἀμερίου. See 130 note.

1514. *sq.* The chief difficulty here is ἐλελίζει of MSS. If it is retained, it is awkward to write τάλαιν', ὡς ἐλελίζει τίς ἄρ' ὄρνις . . . προκλαίω with Murray following Schol. Observe that she first bewails the house (1500), then her father (1508 *sqq.*), then her brothers (1524). Wil.'s τάλας ὡς ἐλελίζει (apparently 2nd person) does not help, nor would τάλαν, for Oed. has not yet spoken: the words must mean 'as I lament': cf. ἃ (nomin.) προκλαίω 1520: ὡς is correlative to τοίαδε, as in Aesch. *Pers.* 179 ἀλλ' οὔτι πω τοιόνδ' ἐναργὲς εἰδόμην | ὡς τῆς πάροιθεν εὐφρόνης. Editors' ἐλελίζω seems necessary. Every paragraph then ends with a question, 1504, 1514, 1525, 1529.

1515. Mr. Pearson points out that the hiatus in ἢ δρυὸς ἢ ἐλάτας here and in *Bacch.* 110 is probably due to the fact that it is an Epic phrase. (Hom. *H. Aphrod.* 264.)

1519. αἴλινον must go with ἃ (nom.) προκλαίω, not with ἰαχήσω. ἰαχήσω is generally deleted after Burges: this seems arbitrary. Musgr. inserts τίνα (lipography), but there seems no metrical objection to ἰαχ: see Wilamowitz, *Timotheus*, pp. 32-34, but we must accept his δακρύοις. αἰῶνα fem. 1484 note.

1526. MSS. ἐν διδύμοισι. corr. Wilamowitz.

1527. γάλακτος μαστοῖς. 801 note.

1533. MSS. ἐπί. ἐνὶ seems required, and 'anonymus' in Weckl. conjectures it.

1535. μακρόπουν should not be restored from M Schol. μεγάλην and other Schol. in Dindorf. Though ἕλκειν βίοτον (*Orest.* 207) and ζόην here is generally taken as a metaphor from dragging, it is quite as likely that the meaning is 'draw breath,' on the analogy of ἕλκειν τὸν ἀέρα (see LS.), which gives additional force to the compound μακρόπνους.

1536. ἀλαίνων πόδα, like προβὰς κῶλον, 1412; see note there.

1537. MSS. πόδα, but Oed. is bed-ridden (λεχήρη 1541), or, as 1539, can only walk with difficulty. Hence the correction πόδ' ἤ, Schoene.

1539. Oedipus appears, a pathetic and impressive sight.

βακτρ. probably means that Oed. leans upon her (cf. 834, 847, 1719). *Hec.* 281 ἥδ' ἀντὶ πολλῶν ἐστί μοι παραψυχή | πόλις τιθήνη βάκτρον ἡγεμὼν ὁδοῦ. So 1548 παραβάκτροις, 1719.

1543. Oedipus compares himself to a wraith, a ghost, a dream-shape. The wraith of Helen, *Helena* 582, is made of *αἰθήρ*: *ἀφανές*, 'dim,' may be paralleled by Sappho 68, ἀλλ' ἀφανὴς κὴν 'Αΐδα δόμοις | *φοιτάσεις πεδ' ἀμαύρων νεκύων ἐκπεποταμένα* (Pearson). The metre is not helped by Weil's *αἰθεροφανές*. Mr. Pearson scans:

1543. ⏖ – ⏑⏑ | ⏖ – –
1544. ⏑ ⏗ ⏖ | – ⏑ – –
1545. ⏑ ⏑ – –.

Cf. Wilamowitz, *Sitzungsberichte Akad. Berl.* 1903, p. 13 note.

1545. Of an old man it is said in Aesch. *Agam.* 82, *ὄναρ ἡμερόφαντον ἀλαίνει.* Eur. frag. *Aeol.* 24:

γέροντές ἐσμεν οὐδὲν ἄλλο πλὴν ὄχλος
καὶ σχῆμ', ὀνείρων δ' ἕρπομεν μιμήματα.

1546. Battier's *εἴσῃ* for MSS. *οἴσῃ* is necessary. Mr. Pearson points out that *ἔπος φέρεσθαι* means 'to bring tidings' (*Suppl.* 583), not to 'receive'; and that in 253, *εἴσεται* and *οἴσεται* are confused in the late MSS.

1549. *πόδα* is governed by the transitive idea contained in *θεραπεύμασιν ἐμόχθει.* Cf. Soph. *Elect.* 556, *λόγους ἐξῆρχές με*= *προσεφώνεις*: *O. C.* 1120, *τέκνα . . . μηκύνω λόγον.* *πόδα τυφλόπουν*: cf. *Suppl.* 1197, *τρίπους χαλκόπους.* Other exx. in Mr. Pearson's note.

1550. *ὦ* add. Hermann.

1551. *πάρα κ.τ.λ.* These words need not be altered to avoid asyndeton; Aesch. *S. c. Th.* 169, *αὔειν λακάζειν*, Soph. *Ai.* 811, *χωρῶμεν ἐγκονῶμεν*: 60. 844; Eur. *Hec.* 1044.

1555. The thought is like Soph. *O. T.* 1422:

οὐχ ὡς γελαστής, Οἰδίπους, ἐλήλυθα,
οὐδ' ὡς ὀνειδιῶν τι τῶν πάρος κακῶν.

1556. *ἀλάστωρ*, the spirit of his curse. So Soph. *O. C.* 788, *χώρας ἀλάστωρ οὑμός*; inf. 1593. See a good note on the uses of *ἀλάστωρ* in Mr. Pearson's ed.

1557. *ξίφεσιν* M. *ξίφεσι* cett. Mr. Pearson and Wil. compare for the metre 1498.

1560-1. *τάδε*, adverbial, MSS. *τὰ τέθριππα*; Schol. to *ἔβας* is *μειζόνως ἂν ὠδυνήθης.* Wilamowitz has seen that the right reading is *εἰ δὲ τέθριππά γε.* The sense is: 'You have indeed endured sorrows, but what if you still had to see?' He gives examples of this form of aposiopesis on *H. F.* 1074. This explanation is con-

vincing, and accounts not only for the Schol., but as he says, for γε.

1562. ἐς ἅρματα MSS., but Mr. Pearson points out that λεύσσειν φάος, not ἐς φάος, describes the faculty of sight. ἔθ,' Seidler.

1568. ἱκέτιν (M) with μαστόν, although it is a feminine form; Wil. gives ἱκέταν from V, saying that the metre allows it, and that ἱκέτιν represents ἱκέτην. The use of these half-nouns half-adjectives with nouns varies; generally a feminine form is used with a feminine noun, like στρατηγίδες πύλαι, Soph. *Aj.* 49 συμμαχίδες πόλεις: τέχνη σιδηρῖτις, Eupol. 263; but sometimes a masculine form is used with a feminine noun, like χεὶρ φονεύς, *I. T.* 586; θέλκτορι πειθοῖ, Aesch. *Suppl.* 1030; Ἕλλην γῆ, *I. T.* 341; Ἕλλην' ἐπίσταμαι φάτιν, Aesch. *Agam.* 1254; τύχη σωτήρ, *Agam.* 664; χερὶ πράκτορι, *Agam.* 111; καρανιστῆρες δίκαι, *Eum.* 186. But the feminine form here with masculine noun is rare. γυμνάδα στόλον, Eur. frag. *Alope.* 7 (cf. 1024 n.).

1569. Schol. alone preserves ὀρομένα; ὀρομένα M; most MSS. αἰρ- or αἱρ-.

1571. λωτοτρόφον λείμακα, one of Euripides' artistic touches; the lyric form λεῖμαξ also occurs in *Bacch.* 867.

1573. Porson λέοντε συναύλω, which would bring out the point of the two brothers being whelps of the same litter; but Antigone is not dwelling on that now. ἐπὶ τραύμασιν, after the first wounds which each received, 1392-6. ψυχᾶν φονιᾶν is suggested by Mr. Pearson for MSS. ψυχρὰν φονίαν; he compares 1297 δίδυμοι θῆρες, φόνιαι ψυχαί. ἤδη λοιβὰν (acc. in app. to sent., 213 note) implies that their life-blood was then being shed.

1578. M ἔβαλεν, through careless writing of Λ for T which is sometimes confused with Ψ, Cobet *N. L.* xiv.

1582. For the whole of this scene, see Introduction.

1585. The best MSS. of Sophocles give Οἰδίπους as the form of the vocative in twelve places, Οἰδίπου thrice (*O. C.* 557. 1346; *O. T.* 405). Jebb, app. crit. on *O. T.* 405, thinks that both forms were admissible; note sup. 1426. Οἰδίπου is perhaps due to Οἰδίπου in 1582.

1587. Eteocles had nominated as his heir Haemon, Creon's son, who was about to marry Antigone. Creon therefore on the death of Eteocles, assumes the right of holding the empire in place of his son, who would not be entitled to it except by actual marriage, (Paley). So Soph. *Antig.* 173, Creon says (since the brothers are dead):

ἐγὼ κράτη δὴ πάντα καὶ θρόνους ἔχω
γένους κατ' ἀγχιστεῖα τῶν ὀλωλότων.

1590. For οὐ μή in orat. obl., cf. Soph. *Phil.* 610, ἐθέσπισε . . . ὡς οὐ μήποτε πέρσοιεν: Xen. *Hellen.* i. 6. 32. But nowhere else with infin. (Pearson.)

1592. ἀλλά, with imperatives or optatives, has a pleading force, 151 note.

1593. ἀλάστορας τοὺς σούς, 1556 note.

1601. κτείνει, 'sought to kill me.' πεφυκέναι for δυσδαίμονα, Paris A and Schol., is probably a gloss.

1605. Cf. Soph. *O. T.* 1349:

ὄλοιθ' ὅστις ἦν ὃς . . . ἔλαβέ μ' ἀπὸ φόνου
ἔρυτο κἀνέσωσεν, οὐδὲν ἐς χάριν πράσσων.

But his slavery to Polybus is mentioned nowhere else. Δουλεύειν ἀμφί is not found elsewhere, but ἀμφί is used as in the common expression, οἱ ἀμφί τινα.

1606-7. τε . . . δέ is awkward, and cannot be explained as in 322 note, but perhaps it may pass in this writer. Murray prints a lacuna, which is very possible, since Schol. refers to Merope. δουλεύειν, etc., is not true; see Introd.

1611. The ref. appears to be (Schol. in Dindorf, not in Schwartz) the curse of Pelops upon Laius for carrying off Chrysippus. The curses which Oedipus invoked upon his sons (67) are distinct from the cursed fate which fell upon them.

1612. For the construction, see note on the line in Introduction.

1618. For this series of ἀλλά Mr. Pearson cps. Dem. xviii. 24; Hyper. vi. 30; Jebb on Soph. *El.* 537. εὔτεκνος like *I. T.* 1234, εὔπαις ὁ Λατοῦς γόνος. See Mr. Pearson's note for analogies.

1620. ἀποκτείνει, metaph.; cf. ἅλις τέθνηκα, *Orest.* 1028.

1622. ἑλίξας χεῖρας. Cf. *I. T.* 1270, χέρα παιδνὸν ἕλιξεν ἐκ Διὸς θρόνων.

1624. οὐ . . . οὐδέπερ. Cf. Aesch. *Cho.* 504, οὕτω γὰρ οὐ τέθνηκας οὐδέ περ θανών.

1625. Cf. *Hel.* 831, οὐκ ἄχρωστα γόνατ' ἐμῶν χερῶν.

1628. It is possible that πόλιν πατρίδα go together, like γῆ πατρίς, Soph. *O. T.* 641, but probably πέρσων πόλιν go together, and πατρίδα is acc. of direction after ἦλθε. πατρὶς πόλις quoted in LS. from Pind. *Ol.* xi. 36, is probably to be constructed otherwise.

1631. κηρύξεται. A list of futures middle with a passive meaning is given in Kühner, ii. pp. 114-116.

1634. Almost verbally from Soph. *Ant.* 29.

1635. *τριπτύχων*. Note on 1354. But in this passage, which is full of tragic mannerisms to an exaggerated degree, *τριπτύχους* is preferable.

1637. MSS. *ἐπιοῦσαν* and *εἰσιοῦσαν* : *ἰοῦσαν* is in a late correction of L. Perhaps *ἐποῦσαν* : *ἔπειμι* is occasionally used of coming time; *ἐπεσσομένων ἀνθρώπων*, *Or. ap. Hdt.* vi. 77. Mr. Marchant suggests *τὴν ἔτ' οὖσαν*, bracketing *μένουσα κ.τ.λ.*, but that line, though carelessly written, makes a point.

1638. *μένουσα . . . μένει*. 674 n., but it recalls the careless writing of the author of this passage.

1639. The correction *ἄθλιοι* must be received for MSS. *ἀθλίοις*. Greek says *οἷα κακὰ ἐμὲ ἔχει*, or *οἷα καὶ ὡς ἄθλια κακὰ ἔμ' ἔχει*, but not *οἷα ἄθλια κακὰ*. *Οἷον ἄθλια κακά* would also be possible.

1641. Cf. Aesch. *Pers.* 802, *συμβαίνει οὐ τὰ μὲν τὰ δ' οὔ*. Eur. *Hel.* 647, *δυοῖν γὰρ ὄντοιν οὐχ ὁ μὲν τλήμων ὁ δ' οὔ*. The full form is seen in Phocyl. i., *Λέριοι κακοὶ, οὐχ ὁ μὲν ὃς δ' οὐ, Πάντες*, Plat. *Rep.* v. 475B, *σοφίας οὐ τῆς μὲν τῆς δ' οὔ, ἀλλὰ πάσης*. The formula expresses 'all without exception.'

1645. *θεσμοποιεῖς* here only. *νομοθετεῖν* is the regular word.

1653. Perhaps a reminiscence of Θ 166, *πάρος τοι δαίμονα δώσω*, but the resemblance is only verbal, for there it means 'I will deal fate to thee.' Here it appears to mean (and is there odd Greek) 'paid the forfeit of his life' (lit. 'his lot'), 'to his fortune.' Mr. Pearson prefers 'He has yielded up his life to woe,' *τῇ τύχῃ* as in 892.

1654. MSS. *νῦν* : the sense requires *νυν* : so edd. The second part of Schol. on 1653 appears to belong to this line: *οὐκοῦν, φησὶν, ἀρκέσθητι τῷ θανάτῳ, ὃν ἔτυχεν αὐτὸν ἐν τῷ πολέμῳ ἀνατλῆναι*. *ἀρκέσθητι* should be corrected to *ἀρκεσθήτω* : then *οὐκοῦν* supports *νυν*. *τάφῳ* means 'by forfeiting his right to burial.'

1656. For *ὡς μάθῃς*, half parenthetic, see inf. 1681. Cf. *Cycl.* 143, *ὁ Βακχίου παῖς, ὡς σαφέστερον μάθῃς*.

1658. Cf. the equally grim words of Menelaus to Teucer about the burial of Ajax. Soph. *Aj.* 1089, *καί σοι προφωνῶ τόνδε μὴ θάπτειν, ὅπως | μὴ τόνδε θάπτων αὐτὸς εἰς ταφὰς πέσῃς*.

1664. *ὡς* used by itself as a strong affirmation is a favourite usage of Euripides, sup. 625, *ὡς τάχ' οὐκέθ' αἱματηρὸν τοὐμὸν ἀργήσει ξίφος*, and 720. *Hel.* 126; *Hec.* 400; *Androm.* 255, 587. So in Soph. *Aj.* 39, *Phil.* 117. *ὑγράν* : Schol. gives two explanations: (1) *χυτὴ καὶ λεπτὴ*; (2) *νεοσκαφής*. Mr. Pearson points out that *λεπτή* is the epithet of the dust in Soph. *Ant.* 256,

which is elsewhere called *διψία* (*ib.* 246, 249). It appears to be an affectedly poetical synonym of *χυτή*; Ψ 256, *χυτὴν ἐπὶ γαῖαν ἔχευαν.*

1667. *σὺ δ' ἀλλά* give a pleading tone, 'at least,' cf. 618.

1669. Cf. *Troad.* 1232, *τελαμῶσιν ἕλκη τὰ μὲν ἐγώ σ' ἰάσομαι.*

1672. If any alteration of *οὐκ* is required, *οὔκ·* with a question at the end of the line will perhaps serve: *οὐδέ* is possible, resuming the construction of 1670. *οὐ μὴ*, Kirchhoff. But each of Antigone's requests in this dialogue is promptly and bluntly refused.

1675. *ἆρα*, 566 note. *τἄρ'*, Hermann.

πολλή γ' ἀναγκή, cf. *Med.* 1013. Common in answers.

1676. *εἶδες*, addressed to Oedipus.

1678. *ἐκπροθυμεῖ*, found here only.

1680. Cf. *Ion* 237, *γενναιότης σοι.*

1682. Creon leaves the stage.

1683. *μέν*, note 497.

1686. *καὶ τίς;* note 414.

1688. *ποῦ;* For the metaphorical use, cf. *Suppl.* 127: *τὸ δ' Ἄργος ἡμῖν ποῦ 'στιν; ἢ κόμποι μάτην;*

1689. Cf. Soph. *O. T.* 438: *ἥδ' ἡμέρα φύσει σε καὶ διαφθερεῖ.* Sosiphanes (Trag.) 3:

> *βροτοί, τί σεμνύνεσθε ταῖς ἐξουσίαις,*
> *ἃς ἕν τ' ἔδωκε φέγγος, ἕν τ' ἀφείλετο;*

1694. Even with *μητρός* in the preceding line, *γεραιᾶς φιλτάτης* is unsatisfactory. We accept F. W. Schmidt's brilliant conjecture *παρειᾶς*: cf. 1699, *πρόσθες τυφλὴν χεῖρ' ἐπὶ πρόσωπα δυστυχῆ.* There is a similar confusion in Soph. *Ant.* 369, where MSS. give *νόμους παρείρων*, but the correction *γεραίρων* is certainly right.

1698. *ἐκτάδην.* Here only in classical Greek.

1702. *δῆτα*, in answers; 162 note.

1703. If *ὄνομα* of MSS. is kept, Mr. Pearson would translate it 'dear to me was he whom men called Polynices'; this implies a sort of play upon the words *φίλα* and *Πολυνείκης*. But the common periphrasis *ὄμμα* Π is much more likely.

1704. *ἀλλ' ἦ* are used in a question of anxious surprise, cf. *Hel.* 490 and Aesch. *Cho.* 220:

> ΟΡ. *ὅδ' εἰμί· μὴ μάτευ' ἐμοῦ μᾶλλον φίλον.*
> ΗΛ. *ἀλλ' ἦ δόλον τιν', ὦ ξέν', ἀμφ' ἐμοὶ πλέκεις;*

1707. *ἵππιος θεός*, Poseidon, see Jebb on Soph. *O. C.* 715. In Greek mythology, he appears as creator of the horse (Virg. *Georg.*

i. 12), but chiefly in the Corinthian and Attic legends, as the tamer.

1712. ναυσίπομπον, found here only.

1713. Murray writes ἰδού bis, 'metri gratia.'

1715. ποδαγός. The Doric α is used in dialogue by the Tragedians in Ἀθάνα, δαρόν, ἕκατι, ὀπαδός, κυναγός, ποδαγός, λοχαγός, ξεναγός.

1719. βάκτρα metaph. as in 1539.

1721-2. MSS. ἰσχὺν ἔχων. Schol. κατὰ τὴν ἰσχὺν γὰρ εἰκελόνειρος points to ἔχων being a gloss; Herm. rejected it. Herwerden's ἰσόνειρον (MSS. ὥστ' ὄν-) gives the best correction, and Murray gives τιθείς for MSS. τίθει, because of the synaphea. Cf. Aesch. *P. V.* 546, ὀλιγοδρανίαν ἄκικυν ἰσόνειρον.

1724. MSS. ἐλαύνων must refer to Creon, but he has left the stage at 1682. Musgrave ἀλαίνειν, exclamatory infin.

1725. τί τλάς; *i.e.* 'Why do you say τλάς?' *Alc.* 807; HP. δόμων γὰρ ζῶσι τῶνδε δεσπόται. ΘΕΡ. τί ζῶσιν; colloquial idiom does not require τό 'the word,' even when the word quoted is declinable. Plat. *Theaet.* 147 A, ὅταν εἴπωμεν πηλός: Soph. *Ant.* 567, ἀλλ' ἥδε μέντοι μὴ λέγε. See Jebb on this last passage for the commoner usage.

1730. ἀσύνετον bitterly echoes Antigone's ἀσυνεσίας, 1727; and cf. 1506; MSS. παρθένου, text Wilamowitz.

1731. ὄνειδος cannot have the meaning of κλέος which the Schol. and Hesych. give it. In Aesch. *S. c. Th.* 539, the Sphinx is called τὸ τῆς πόλεως ὄνειδος.

1732. ἄπαγε with the participle is found here only.

1737. ποθεινὰ δάκρυα, 'tears of regret.' There is no other ex. of this use of ποθεινός, see Verrall on *Med.* 1221. Mr. Pearson, however, comparing θ 531 ἐλεεινὸν δάκρυ, Soph. *El.* 1231 γεγηθὸς δάκρυον, *Ant.* 527 φιλάδελφα δάκρυα, quite justifies it.

1740. ἀπαρθένευτα, adv. accus.

Neil on Ar. *Equit.* p. 190, points out that γε in the next line is given to Oedipus (Pearson), and so MSS.; but Schol. says τινὲς καὶ τοῦτο τῆς Ἀντιγόνης.

1744. σῶν, omitted in MSS. is restored from Schol. Νέκυς elsewhere in Eurip.: the writer did not observe this, and followed the Epic usage.

1747. σκοτία, Hermann: MSS. σκοτίᾳ or σκοτία.

1748. In the following passage Oedipus tries his daughter's

constancy. The inconsistency of the lines with the preceding has been shown in the Introduction.

1749. *i.e.* I would not have others weep for me. It is awkward, not merely that the sentence should be unfinished, but that *βωμοί* should have to be understood as subj. to *ἔχουσι* in 1750 from *βωμίους*.

1751. *σηκός.* The tomb of Semele. Schol. here says it was on Cithaeron, but acc. to *Bacch.* 10, *αἰνῶ δὲ Κάδμον, ἄβατον ὃς πέδον τόδε | τίθησι θυγατρὸς σηκόν*, and Paus. ix. 12, 3, it was in the city. *ἵνα τε* is Epic, 645 note.

1752. *ἀλλά*, note 1667.

1753. Schol. alone has *ᾧ*, with a correction by the second hand in M.

1754. *στολιδωσαμένα.* Found only here.

1756. *θίασον*, cognate accus.

1757. *εἰς θεοὺς διδοῦσα.* So *Hel.* 1425, *ἣν σὴν εἰς ἔμ' εὔνοιαν διδῷς.* Generally *δίδωμι* with *εἰς* is used with *εἰς χεῖρας* and the like, so *Tro.* 1143 *σὰς δ' εἰς ὠλένας | δοῦναι*, *Tro.* 1286 *εἰς χεῖρα δοῦναι*, *Hel.* 624 *εἰς ἐμὰς ἔδωκεν ὠλένας*, *H. F.* 1362, *Tro.* 296, *Bacch.* 25.

1758-9 are modelled closely on Soph. *O. T.* 1524-5; but for their special awkwardness here, see Introduction.

1758. There is no one to whom these words can be addressed.

1760. *κάτεσχον κράτη.* The plural as in Soph. *O. C.* 392, *Ant.* 60. Schol. records a v.l. *κάρα*, clearly the idea of some one who took *κράτη* as some form from that stem.

1762. For the thought, cf. sup. 382, *ἄταρ τί ταῦτα; δεῖ φέρειν τὰ τῶν θεῶν.* Soph. fr. *Tereus*, 521, *χρεὼν | τὰ θεῖα θνητοὺς ὄντας εὐπετῶς φέρειν.*

1762. *ἀλλὰ γάρ.* In this phrase, as in *καὶ γάρ*, *γάρ* has not the meaning of 'because,' but of 'in fact,' as often with *οὐ*, a sense well seen in dialogue. Ar. *Pax* 970: ΤΡ. *τούτους ἀγαθοὺς ἐνόμισας;* ΟΙ. *οὐ γάρ.* Ar. *Eq.* 1086: ΚΛ. *ἀλλὰ γάρ ἐστιν ἐμοὶ χρησμός.* ΑΛ. *καὶ γὰρ ἐμοί.* So Soph. *O. C.* 985: *ἀλλ' ἓν γὰρ οὖν ἔξοιδα.* It is common in Plato after *νῦν δέ*: *Symp.* 180 C, *εἰ μὲν γὰρ εἷς ἦν ὁ ἔρως, καλῶς ἂν εἶχε· νῦν δ' οὐ γάρ ἐστιν εἷς.* There is no need to assume an irregular position, as LS. or with *ἀλλὰ γάρ* an ellipse ('I say this), because,' when *γάρ* follows *ἀλλά* with no word intervening. It is not necessary in Aesch. *P. V.* 941, *ἀλλ' εἰσορῶ γὰρ τόνδε τὸν Διὸς τρόχιν.* This explanation, though often given,

arises from the mistaken idea that γάρ only means 'because.' So *Phoen.* 1307 should be punctuated thus:

> ἀλλὰ γὰρ Κρέοντα λεύσσω τόνδε δεῦρο συννεφῆ
> πρὸς δόμους στείχοντα· παύσω τοὺς παρεστῶτας γόους.

So Jebb's explanation of *Ant.* 148 and 155 should be corrected. In 148 the line should be punctuated: ἀλλὰ γὰρ . . . ἦλθε Νίκα τᾷ . . . Θήβᾳ· ἐκ μὲν δή κ.τ.λ., and δή should be given the force, common in the Orators, of οὖν. In 155 no ellipse need be assumed, nor, as Jebb, in Soph. *El.* 223.

So Hdt. viii. 8, 1. In *Phoen.* 371 ἀλλ', ἐκ γὰρ ἄλγους ἄλγος, αὖ σε δέρκομαι, ἀλλά goes with δέρκομαι, and γάρ is in its own sentence.

1764. μέγα σεμνή. μέγα is common with adjectives in Tragedy, but not found with them in the best Attic prose (Rutherford, *New Phryn.* p. 28).

1764-6. These verses are also found at the end of the *Iph. Taur.* and *Orestes*, which end happily, but here they are inappropriate.

INDEX TO NOTES

GREEK

P

INDEX TO NOTES

ENGLISH

Printed by T. and A. Constable, Printers to His Majesty
at the Edinburgh University Press